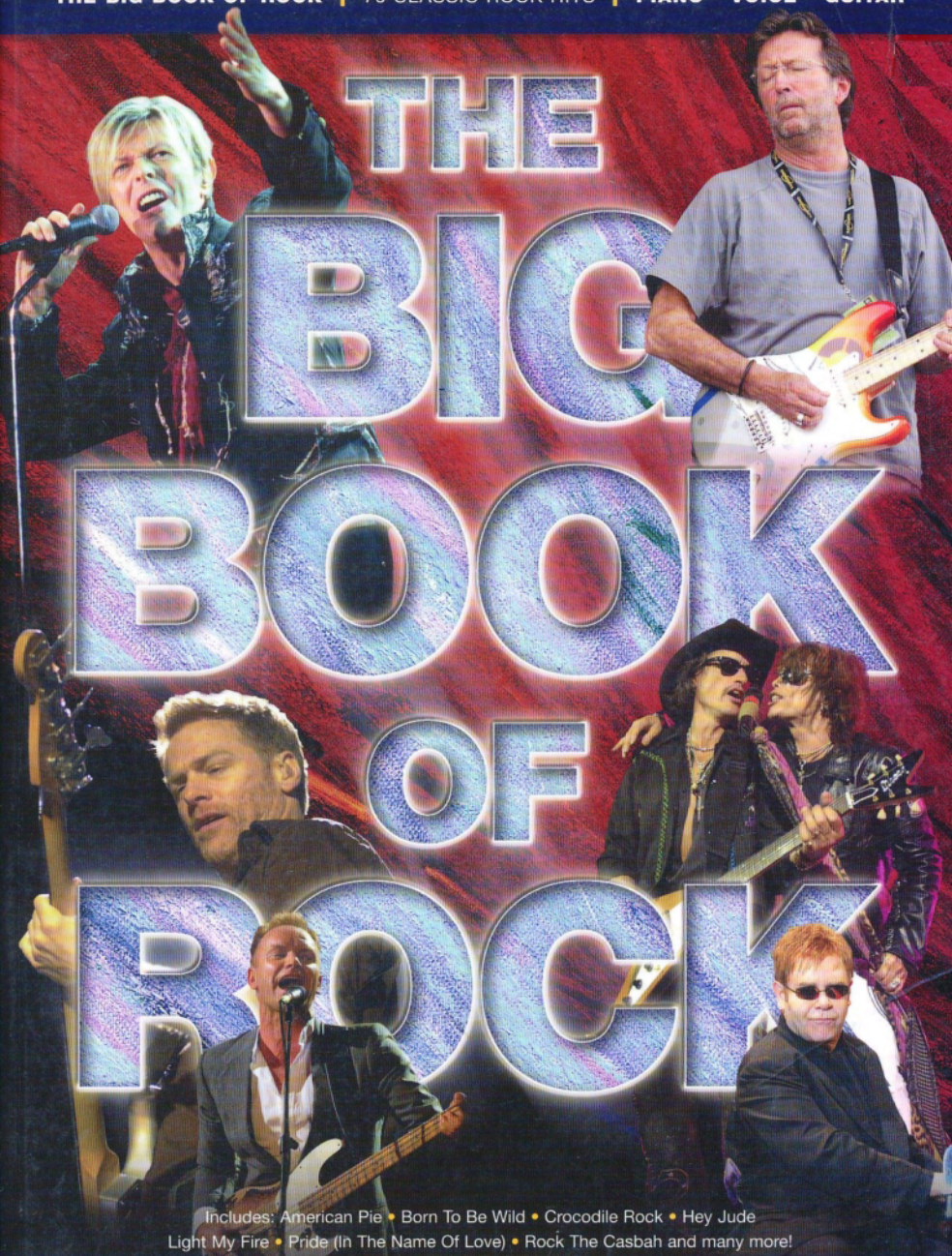


THE BIG BOOK OF ROCK | 70 CLASSIC ROCK HITS | PIANO • VOICE • GUITAR



Includes: American Pie • Born To Be Wild • Crocodile Rock • Hey Jude
Light My Fire • Pride (In The Name Of Love) • Rock The Casbah and many more!

THE BIG BOOK OF ROCK

44736

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THE BIG BOOK OF ROCK

- 6 ALL RIGHT NOW FREE
- 14 AMERICAN PIE DON McLEAN
- 24 BACK IN THE U.S.S.R. THE BEATLES
- 9 BAD CASE OF LOVING YOU ROBERT PALMER
- 28 BANG A GONG (GET IT ON) T. REX
- 31 BARRACUDA HEART
- 44 BEHIND BLUE EYES THE WHO
- 49 BORN TO BE WILD STEPPENWOLF
- 52 THE BOYS ARE BACK IN TOWN THIN LIZZY
- 56 BROWN EYED GIRL VAN MORRISON
- 62 CALIFORNIA GIRLS THE BEACH BOYS
- 59 CELEBRATE THREE DOG NIGHT
- 66 CENTERFOLD J. GEILS BAND
- 72 CHANGES DAVID BOWIE
- 78 COME SAIL AWAY STYX
- 84 CROCODILE ROCK ELTON JOHN
- 89 DON'T DO ME LIKE THAT TOM PETTY AND THE HEARTBREAKERS
- 94 DON'T FEAR THE REAPER BLUE OYSTER CULT
- 112 DON'T YOU (FORGET ABOUT ME) SIMPLE MINDS
- 101 DREAMER SUPERTRAMP
- 116 DREAMS FLEETWOOD MAC
- 124 EVERYBODY PLAYS THE FOOL, SOMETIME THE MAIN INGREDIENT
- 132 FAITH GEORGE MICHAEL
- 136 FREE BIRD LYNYRD SKYNYRD
- 140 GIMME SOME LOVIN' THE SPENCER DAVIS GROUP
- 121 GOODBYE YELLOW BRICK ROAD ELTON JOHN
- 144 HANG ON SLOOPY THE McCOYS
- 146 A HARD DAY'S NIGHT THE BEATLES
- 154 HEAVEN BRYAN ADAMS
- 160 HEY JUDE THE BEATLES
- 151 HIT ME WITH YOUR BEST SHOT PAT BENATAR
- 164 I LOVE ROCK 'N ROLL JOAN JETT & THE BLACKHEARTS
- 168 I WANT TO KNOW WHAT LOVE IS FOREIGNER
- 172 I'M JUST A SINGER (IN A ROCK AND ROLL BAND) THE MOODY BLUES
- 178 JOY TO THE WORLD THREE DOG NIGHT

| | |
|---|-----|
| KARMA CHAMELEON CULTURE CLUB | 182 |
| LADY MADONNA THE BEATLES | 188 |
| LAY DOWN SALLY ERIC CLAPTON | 175 |
| LAYLA DEREK AND THE DOMINOS | 192 |
| LIGHT MY FIRE THE DOORS | 200 |
| LIVIN' ON A PRAYER BON JOVI | 204 |
| LONG TALL SALLY LITTLE RICHARD | 197 |
| LOUIE, LOUIE KINGSMEN | 210 |
| MAGGIE MAY ROD STEWART | 212 |
| MONDAY, MONDAY THE MAMAS & THE PAPAS | 216 |
| MORE THAN WORDS EXTREME | 218 |
| MY SWEET LORD GEORGE HARRISON | 224 |
| NIGHTS IN WHITE SATIN THE MOODY BLUES | 232 |
| OWNER OF A LONELY HEART YES | 238 |
| PRIDE (IN THE NAME OF LOVE) U2 | 246 |
| RADAR LOVE GOLDEN EARRING | 252 |
| REELING IN THE YEARS STEELY DAN | 235 |
| ROCK AND ROLL HOOCHIE KOO RICK DERRINGER | 260 |
| ROCK AND ROLL IS HERE TO STAY DANNY & THE JUNIORS | 266 |
| ROCK THE CASBAH THE CLASH | 271 |
| SHE WORKS HARD FOR THE MONEY DONNA SUMMER | 276 |
| SHOW ME THE WAY PETER FRAMPTON | 282 |
| STILL THE SAME BOB SEGER | 292 |
| SURFIN' U.S.A. THE BEACH BOYS | 289 |
| SWEET HOME ALABAMA LYNYRD SKYNYRD | 296 |
| TAKIN' CARE OF BUSINESS BACHMAN-TURNER OVERDRIVE | 312 |
| THRILLER MICHAEL JACKSON | 301 |
| UNDER THE BOARDWALK THE DRIFTERS | 320 |
| WALK THIS WAY AEROSMITH | 323 |
| WALKING IN MEMPHIS MARC COHN | 328 |
| WHATEVER GETS YOU THROUGH THE NIGHT | |
| JOHN LENNON WITH THE PLASTIC ONO NUCLEAR BAND | 338 |
| WHEEL IN THE SKY JOURNEY | 346 |
| A WHITER SHADE OF PALE PROCOL HARUM | 352 |
| WRAPPED AROUND YOUR FINGER THE POLICE | 341 |
| YOU REALLY GOT ME THE KINKS | 356 |

ALL RIGHT NOW

Words and Music by PAUL RODGERS
and ANDY FRASER

Moderately, with a strong beat

G
mf

There she stood in the
I took her home to my

C **G** **C**

street — smil - ing from her head — to her feet. I said,
place — watch - ing ev - 'ry move on her face. She said,

G **C** **G**

"Hey, what is this?" — Now ba - by, may - be may - be she's in need — of a
"Look, what's your game — ba - by, are you tryin' to put me in

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G **C** **G**

kiss. I said, "Hey, what's your name ba - by,
shame?" I said, "Slow, don't go so fast,

C **G** **C**

may - be we can see things the same. Now don't you wait or
don't you think that love can last?" She said, "Love, Lord a -

G **C**

hes - i - tate, let's move be - fore they raise the park - ing
bove, now you're tryin' to trick me in

G **C** **F**

rate." } All right now ba - by, it's all
love." }

C **G** **C**

right — now. All right

F **C** **G**

now — ba - by, it's all — right — now.

1 2

G **C**

All right

F **C** **G** **C**

now — ba - by, it's all — right — now. now.

Repeat and Fade **Optional Ending**

BAD CASE OF LOVING YOU

9

Words and Music by
JOHN MOON MARTIN

Driving Rock

The musical score is written for piano and voice. It features a driving rock rhythm with a consistent bass line. The melody is primarily in the right hand, with some vocal lines. Chord diagrams for E5, D5/E, and E5 are provided above the staff. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score includes a piano introduction, a vocal line starting with 'Whoa...', and a verse with lyrics. The lyrics are: 'The hot sum - mer night', 'fell like a net.', 'I've got - ta', 'don't make no pret - ty heart;', 'I learned', 'by twen - ty - one to zip,', 'Smile of'.

E5

D5/E

E5

f

Whoa...

E5

D5/E

The hot sum - mer night

E5

D5/E

fell like a net. I've got - ta

don't make no pret - ty heart; I learned

by twen - ty - one to zip, Smile of



find that, Ju my ba - by yet, bud - dy, from the start. das on your lip.



I need you to soothe my
You think I'm cute, a lit - tle bit
Shake my fist, knock on



head, _ turn my blue
shy, _ Ma - ma, I ain't
wood. I've got it bad



that heart to red.
kind of guy.
and I got it good.

E5 N.C.

Doc - tor, doc - tor, give me the news. — I got a bad case of

E5 N.C.

A To Coda

lov - in' — you. — No pill's gon - na cure my ill. — I got a

E5 B5 E5

bad case of lov - in' you. —

1

A pret - ty face

2

Whoa.

A

B

Bb

A

I know you like — it.

E

A

You like it on top. Tell me ma -

A/C# B5

ma, are you gon - na stop?

E5

N.C. D.S. al Coda

You had me down

CODA E5

bad case of

B5 E5

lov in' you.

AMERICAN PIE

from THE NEXT BEST THING

Words and Music by
DON McLEAN

Freely

G D/F# Em7 Am C

A long, long time a - go I can still re - mem - ber how that

mp

Em D

mu - sic used to make me smile. And

G D/F# Em7 Am C

I knew if I had my chance that I could make those peo - ple dance and

Em C D

may - be they'd be hap - py for a while.

Em Am Em Am

But Feb - ru - ar - y made me shiv - er with ev - 'ry pa - per I'd de - liv - er.

C G/B Am C D

Bad news on the door - step I could - n't take one more step I


G D/F# Em Am7 D



can't re - mem - ber if I cried when I read a - bout his wid - owed bride,

G D/F# Em C D7 G C





Some-thing touched me deep in - side the day the mu - sic died.

Moderately









So bye - bye, Miss A - mer - i - can Pie Drove my

Chev - y to the lev - ee but the lev - ee was dry. — Them


good ole boys — were drink - in' whis - key and rye — Sing - in' To Coda

this - 'll be the day — that I — die,

Em D7

This - 'll be the day that I die.

G Am

1. Did you write the book of love and do you
2.-4. See additional lyrics

C Am Em

have faith in God a - bove? If the Bi - ble tells

D G D/F#

you so Now do you be - lieve in

Em Am7 C

rock and roll. — Can mu - sic save your mor - tal soul — and

Em A7 D

can you teach me how to dance — real slow?

Em D

Well, I know that you're — in love with him — 'cause I —

Em D C G

— saw you danc - in' in the gym, — You both kicked off — your shoes.

A7 C D7
 Man, I dig those rhy - thm and blues. I was a
 lone - ly teen - age bronc - in' buck with a pink car - na - tion and a
 pick - up truck. But I knew I was out of luck the day
 the mu - sic died.

G D/F# Em Am
 C G D/F# Em
 C D7 G C

1,2,3 G D7 4 G D7 G C

I start-ed sing-ing He was sing-in' bye - bye, Miss A -

mer-i-can Pie Drove my Chev-y to the lev-ee but the lev-ee was dry... Them

good ole boys were drink-in' whis-key and rye Sing-in'

Em A7 Em

this -'ll be the day_ that I _ die, This -'ll be the day_ that I _

The musical score is written for guitar and piano. It consists of three systems of staves. Each system has a vocal line (treble clef), a piano accompaniment line (treble clef), and a bass line (bass clef). The key signature is one sharp (F#). The guitar chords are indicated by letters (G, D7, C, D, A7, Em) and diagrams showing fingerings. The lyrics are written below the vocal line. The score includes a repeat sign with first and second endings. The first ending leads back to the beginning of the first line, and the second ending leads to the final line.

die.

rit.

Freely

G D/F# Em Am C

I met a girl who sang the blues and I asked her for some happy news, But

Em D

she just smiled and turned away.

G D/F# Em G Am G/B C

I went down to the sacred store where I heard the music years before But the

Em C D

man there said the mu - sic would - n't play. And

Em Am Em Am

in the streets the chil - dren screamed, the lov - ers cried and the po - ets dreamed. But

C G/B Am C D G D/F# Em G/B

not a word was spo - ken the church bells all were bro - ken. And the three men I ad - mire most, the

C D7 G D/F# Em

Fa - ther, Son and the Ho - ly Ghost, They caught the last train for the coast the

Musical score for 'The Day the Music Died'. The score is in G major (one sharp) and 4/4 time. It features a vocal line and a piano accompaniment. The lyrics are: 'day the music died. And they were sing - in'.' The score includes guitar chords: C, Am7, D7, G, and D7. The section ends with 'D.S. al Coda'.

CODA

This - 'll be the day _ that I _ die. _

Additional Lyrics

2. Now for ten years we've been on our own,
 And moss grows fat on a rollin' stone
 But that's not how it used to be
 When the jester sang for the king and queen
 In a coat he borrowed from James Dean
 And a voice that came from you and me
 Oh and while the king was looking down,
 The jester stole his thorny crown
 The courtroom was adjourned,
 No verdict was returned
 And while Lenin read a book on Marx
 The quartet practiced in the park
 And we sang dirges in the dark
 The day the music died
 We were singin'... bye-bye... etc.
3. Helter-skelter in the summer swelter
 The birds flew off with a fallout shelter
 Eight miles high and fallin' fast,
 it landed foul on the grass
 The players tried for a forward pass,
 With the jester on the sidelines in a cast
 Now the half-time air was sweet perfume
 While the sergeants played a marching tune
 We all got up to dance
 But we never got the chance
 'Cause the players tried to take the field,
 The marching band refused to yield
 Do you recall what was revealed
 The day the music died
 We started singin'... bye-bye... etc.
4. And there we were all in one place,
 A generation lost in space
 With no time left to start again
 So come on, Jack be nimble, Jack be quick,
 Jack Flash sat on a candlestick
 'Cause fire is the devil's only friend
 And as I watched him on the stage
 My hands were clenched in fists of rage
 No angel born in hell
 Could break that Satan's spell
 And as the flames climbed high into the night
 To light the sacrificial rite
 I saw Satan laughing with delight
 The day the music died
 He was singin'... bye-bye... etc.

BACK IN THE U.S.S.R.

Words and Music by JOHN LENNON
and PAUL MCCARTNEY

Moderate Rock tempo

N.C.

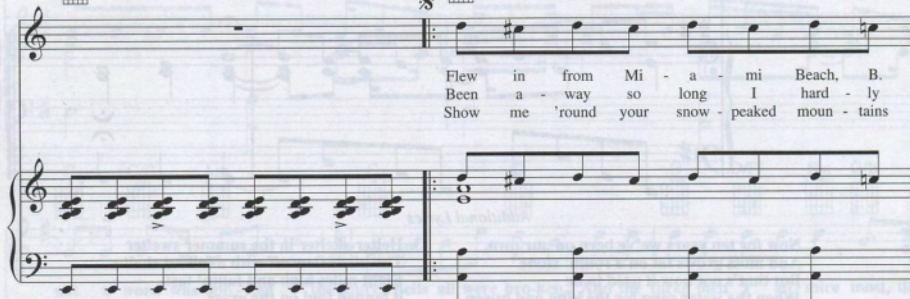
E7



E7sus



A



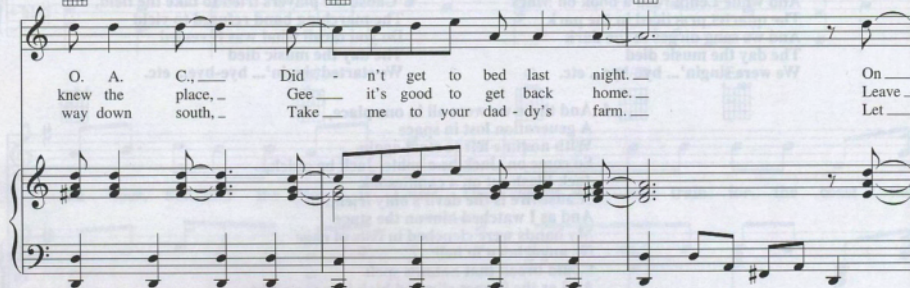
D





C

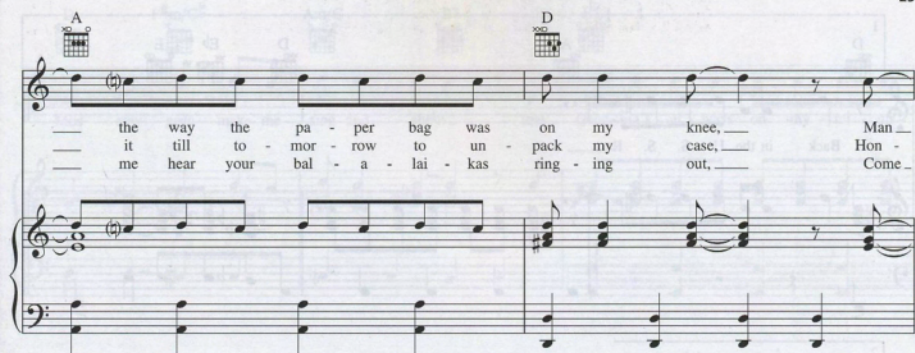


D



A  D 





the way the pa - per bag was on my knee, Man
 it till to - mor - row to un - pack my case, Hon
 me hear your bal - a - lai - kas ring - ing out, Come



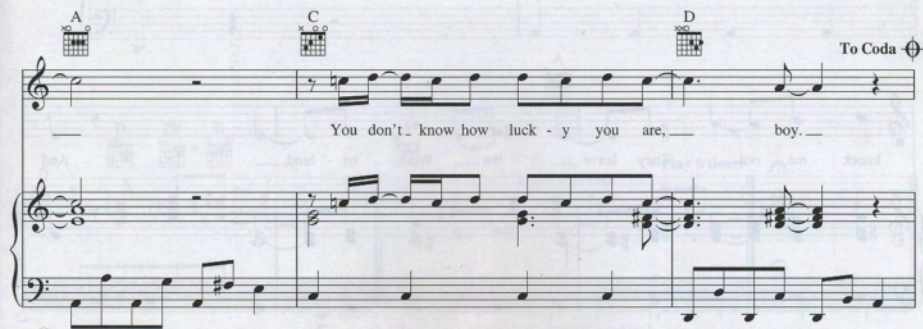
C  D 

I had a dread - ful flight, 3
 - ey, dis - con - nect the phone. } I'm back in the U. S. S. R.,
 and keep your com - rade warm. }



A  C  D  To Coda 

You don't know how luck - y you are, boy.



1

D A D Eb E

Back in the U. S. S. R. —

This system contains the first line of the song. It features a vocal melody in treble clef and a piano accompaniment in treble and bass clefs. The key signature has one sharp (F#). Chord diagrams for D, A, D, Eb, and E are shown above the vocal line. The lyrics 'Back in the U. S. S. R. —' are written below the vocal line.

2

D/E G/E

Back in the U. S., Back in the U. S., Back in the U. S. S. R. —

This system contains the second line of the song. The piano accompaniment includes a bass line with a 7th fret marker. Chord diagrams for D/E and G/E are shown above the vocal line. The lyrics 'Back in the U. S., Back in the U. S., Back in the U. S. S. R. —' are written below the vocal line.

A D

Well, the U - kraine girls real - ly


This system contains the third line of the song. Chord diagrams for A and D are shown above the vocal line. The lyrics 'Well, the U - kraine girls real - ly' are written below the vocal line.

A

knock me out. — They leave — the — West be - hind. — And

This system contains the fourth line of the song. A chord diagram for A is shown above the vocal line. The lyrics 'knock me out. — They leave — the — West be - hind. — And' are written below the vocal line.







Mos - cow girls make me sing and shout _ that Geor - gia's al - ways on my - mi - mi -








mi - mi - mi - mi - mi - mi - mind. _

D.S. al Coda



CODA



Back in the U. S. S. R. _








Play 6 times



BANG A GONG

(Get It On)

Words and Music by
MARC BOLAN

At a steady pace

E



The first system of musical notation for 'Bang a Gong' is in 4/4 time with a key signature of two sharps (F# and C#). It features a piano accompaniment with a steady eighth-note bass line and chords in the right hand. The melody begins with a quarter rest followed by eighth notes. Above the staff, an 'E' chord diagram is shown.

E



The second system of musical notation continues the piano accompaniment and introduces the vocal melody. The vocal line starts with a quarter rest followed by eighth notes. The lyrics '1. Well you're dir - ty and sweet_ clad in black_' are written below the staff.

1. Well you're dir - ty and sweet_ clad in black_

The third system of musical notation continues the piano accompaniment and the vocal melody. The vocal line has a quarter rest followed by eighth notes. The lyrics 'don't look back_ and I love_ you,' are written below the staff.

don't look back_ and I love_ you,

You're dir - ty and sweet_ oh yeah_

The fourth system of musical notation continues the piano accompaniment and the vocal melody. The vocal line has a quarter rest followed by eighth notes. The lyrics 'Well you're slim_ and you're weak_ you've got the' are written below the staff.

Well you're slim_ and you're weak_ you've got the

The fifth system of musical notation continues the piano accompaniment and the vocal melody. The vocal line has a quarter rest followed by eighth notes. The lyrics 'Well you're slim_ and you're weak_ you've got the' are written below the staff.



teeth of a hy - dra up - on — you,

You're dir - ty sweet and you're my girl...



(Fade after verse 4)



Get it on — Bang the gong.

(Repeat only at fade)



Get — it on. —

Get it on —



Bang the gong —

Get — it on. —

BANG A GONG

The musical score is written for guitar, piano, and voice. It is in the key of E major (indicated by four sharps: F#, C#, G#, D#) and 4/4 time. The score is divided into two systems. The first system includes a guitar part with a 1,2 measure of E and a 3 measure of E, followed by a piano introduction and a vocal line. The second system continues the guitar and piano parts, with a vocal line that includes the instruction 'D.S. and Fade (verse 4)'.

System 1:

- Guitar: 1,2 E (chord), 3 E (chord)
- Piano: Introduction with a steady eighth-note bass line and chords in the right hand.
- Vocal: Enters in the third measure with the melody.

System 2:

- Guitar: E6, E, E6, E, E6, E, E6, E
- Piano: Continues the bass line and chords.
- Vocal: Continues the melody, ending with 'D.S. and Fade (verse 4)'.

2. You're built like a car
You've got a hub cap diamond star halo
You're built like a car oh yeah
You're an untamed youth that's the truth
With your cloak full of eagles
You're dirty sweet and you're my girl.
3. You're windy and wild
You've got the blues in your shoes and your stockings
You're windy and wild oh yeah
You're built like a car
You've got a hub cap diamond star halo
You're dirty sweet and you're my girl.
4. You're dirty and sweet
Clad in black, don't look back and I love you.
You're dirty and sweet oh yeah
You dance when you walk
So let's dance, take a chance, understand me
You're dirty sweet and you're my girl.

To Chorus and Fade

BARRACUDA

Words and Music by ROGER FISHER,
NANCY WILSON, ANN WILSON and MICHAEL DEROSIER

Moderately fast

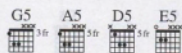
The musical score for "Barracuda" is written for piano and guitar. It consists of four systems of music. The key signature has one sharp (F#), and the time signature is 4/4. The tempo is marked "Moderately fast".

System 1: The piano part begins with a steady eighth-note accompaniment. The guitar part has a whole rest in the first measure, followed by a series of eighth notes in the second measure. Chords indicated: E5 (first measure), F#5 and G5 (second measure).

System 2: The piano part continues with the same accompaniment. The guitar part has a whole rest in the first measure, followed by a series of eighth notes in the second measure. Chords indicated: Em (first measure), Ebm, Em, Ebm, Em, G5 (second measure).

System 3: The piano part continues with the same accompaniment. The guitar part has a whole rest in the first measure, followed by a series of eighth notes in the second measure. Chords indicated: E5 (first measure), F#5 and G5 (second measure).

System 4: The piano part continues with the same accompaniment. The guitar part has a whole rest in the first measure, followed by a series of eighth notes in the second measure. Chords indicated: G6 (first measure), N.C. (second measure), E5 (third measure), F#5 and G5 (fourth measure), G6 (fifth measure).

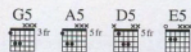


turn my heart a - way.

Smile like the sun, _____ kiss - es

for ev _____ 'ry - one, and tales _____

C5 3fr



_____ it _____ nev - er fails.

C5 G/B A5 E5

You ly - ing so low in the weeds. I

N.C. E5

bet you gon - na am - bush me. You'd have me

D5 A5

down, down, down, down on my knees now

N.C. E5

would - n't ya, Bar - ra - cu - da?




Oh!

all trying _____ for free. You met

C5 3fr

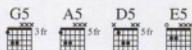
the por - poise and me.

G5 3fr A5 5fr D5 5fr E5 5fr

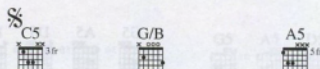
Uh huh! _____ No right, no _____ wrong

sell - ing a song. _____ A name _____

C5 3fr



whisper game.



And if the real thing don't do the trick



N.C.



you bet - ter make up some-thing quick. You gon - na



To Coda

burn, burn, burn, burn to the wick

N.C. E5

Ooh Bar - ra - cu - da.

G5 A5 D5 E5

Oh yeah!

G5 A5 D5 E5 C5

"Sell me, sell

A5

you," the por - poise said. Dive down, deep to save my head. You,

E5

G5 3fr A5 3fr D5 3fr E5 3fr

I think that you got the blues

G5 3fr A5 3fr D5 3fr E5 3fr

too.

C5 3fr A5 3fr

All that night and all the next swam with - out look - ing back.

E5

Made for the west - ern pools.

F#5 G5 3fr A5 5fr E5

Sil - ly, sil - ly fools. _____

F#5 G5 3fr A5 5fr C5 3fr A5 5fr

E5 F#5 G5 A5 1fr

E5 F#5 G5 3fr A5 5fr C5 3fr

A5 3fr

E5 F#5 G5 A5 5fr

E5 F#5 G5 A5 5fr

D.S. al Coda

The

CODA

A5 5fr

N.C.

Oh

Bar - ra, Bar - ra - cu - da.

Em7



Yeah! _____

Em11



Em9



E5



D/E

E5



D/E

First system of music notation. Treble clef, key signature of one sharp (F#). The first measure contains a triplet of eighth notes. The second measure contains a whole note chord labeled E5. The third measure contains a whole note chord labeled D/E. The bass line consists of eighth notes.

Second system of music notation. Treble clef, key signature of one sharp (F#). The first measure contains a whole note chord labeled D/E. The second measure contains a whole note chord labeled E5. The third measure contains a whole note chord labeled E5. The bass line consists of eighth notes.

Third system of music notation. Treble clef, key signature of one sharp (F#). The first measure contains a whole note chord labeled Em7. The second measure contains a whole note chord labeled Em6. The third measure contains a whole note chord labeled Em6. The bass line consists of eighth notes.

Fourth system of music notation. Treble clef, key signature of one sharp (F#). The first measure contains a whole note chord labeled Em#5. The second measure contains a whole note chord labeled Em. The third measure contains a whole note chord labeled E5. The bass line consists of eighth notes.

Fifth system of music notation. Treble clef, key signature of one sharp (F#). The first measure contains a whole note chord labeled F#5, G5, A5, and E5. The second measure contains a whole note chord labeled F#5, G5, A5, and E5. The third measure contains a whole note chord labeled F#5, G5, A5, and E5. The bass line consists of eighth notes. The text "Play 4 times" is written below the first measure.

BEHIND BLUE EYES

Words and Music by
PETE TOWNSHEND

Moderately

Esus

The piano introduction is in 4/4 time, marked 'Moderately' and 'mf'. It features a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a common time signature (C). The bass staff has a key signature of one sharp (F#) and a common time signature (C). The introduction consists of a series of eighth and sixteenth notes, creating a rhythmic pattern. Chord diagrams for Esus (E minor sus2) are shown above the first and third measures.

Em

G

D

No one knows what it's like to be the bad man,
No one knows what it's like to feel these feelings

C6/9

to be the sad man
like I sad do,

be - hind
and I




A(add2)

Em

— blue eyes —
— blame you —



No one knows what it's like —
No one bites back as hard —

G D C6/9




_____ to be hat - ed,
_____ on their an - ger. None of to be fat - ed
my pain and woe

A(add2) C

to tell - ing on - ly lies.)
can show - through.) But my dreams, _____

D G C

_____ they aren't as emp - ty as my con - science

D E Bm





seems _____ to be. _____ I have hours _____

BEHIND BLUE EYES

C D

on - ly lone - ly. My love is ven - geance

A(add2)

that's nev - er free. free.

2

E Bm A E

Bm A E Bm A

When my fist clenches, crack it o - pen

E Bm G D

be - fore I use it and lose my cool. When I smile,

Bm A D Bm A

tell me some bad news be - fore I laugh and act like a

E Bm A E

fool. If I swal -

Bm A E Bm G

- low an - y - thing e - vil, put your fin - ger down my

throat. And if I shiv - er, please give me a blank - et. Keep me warm; _

Chords: D, Bm, A, D

_ let me wear your coat. _ No one knows _ what it's like _

Chords: Bm, A, E, Em

_ to be the bad man, _ to be the

Chords: G, D

sad man be - hind _ blue eyes. _

Chords: C6/9, A

BORN TO BE WILD

49

Moderate Rock

from EASY RIDER

Words and Music by
MARS BONFIRE

mf

The piano introduction consists of two measures in 4/4 time. The right hand plays a series of eighth-note chords (E-flat major, D-flat major, C major, B-flat major) while the left hand plays a steady eighth-note bass line.



Get your mo - tor run - ning.
I like smoke and light - ning.

Head out on the high - way
heav - y met - al thun - der

The first vocal line is in 4/4 time. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

look - ing for ad - ven - ture
rac - ing in the wind

in what -
and the

The second vocal line continues the melody. The piano accompaniment maintains the same rhythmic pattern.



ev - er comes our way.
feel - ing that I'm un - der.

Yeah, dar - ling, gon - na

The final vocal line includes the phrase 'Yeah, dar - ling, gon - na'. The piano accompaniment concludes with a final chord.

BORN TO BE WILD

Moderate Rock

make it hap - pen, take the world in a love em - brace...

Fire all of your guns at once and ex - plose in - to space...

Like a true nature child we were born...

born to be wild... We have climbed so high...

1 E \flat B \flat 2 E \flat

G \flat A \flat E \flat G \flat A \flat

G \flat A \flat

G \flat E \flat D \flat

nev - er

want to

die.

Born

to be wild.

E \flat D \flat

Born

to be wild.

E \flat D \flat

1

2

E \flat D \flat E \flat D \flat

Repeat and Fade

Born

to be

wild.

THE BOYS ARE BACK IN TOWN

Words and Music by
PHIL LYNOTT

Moderately bright, with a steady 4 beat

mf

Verse

G **Bm** **C**

Guess who just got back to day? Them wild-eyed boys

Em **Bm** **Em**

that had been a way. Had - n't changed, had - n't much to say,

Am **Am/D** **G**

But, man, I still think them cats are crazy. They were ask - ing if you

Bm



C



Eb



were a - round,

How you was, —

where you could be found...

Bm



Em



Am



I told them you were liv - ing down - town,

Driv - ing all the old men

Am/D



G(no3rd)

Chorus



cra - zy.

The boys are back in town, the boys are back in town.

A(no3rd)



C(no3rd)



G(no3rd)



I say, the boys are back in town, — the

THE BOYS ARE BACK IN TOWN

A(no3rd) C(no3rd) G(no3rd)

boys are back in town. The boys are back in town, the

A(no3rd) C(no3rd)

boys are back in town, the boys are back in town, the boys are back in town.

G G/B Am/D

(Fade after 3rd Chorus)

G G/B Am/D

Detailed description: This is a musical score for the song 'The Boys Are Back in Town'. It is written for guitar, voice, and piano. The key signature has one sharp (F#), and the time signature is 4/4. The score is divided into four systems. The first system contains the first line of the song, with guitar chords A(no3rd), C(no3rd), and G(no3rd) indicated above the staff. The second system contains the second line, with chords A(no3rd) and C(no3rd). The third system contains the third line, with chords G, G/B, and Am/D. The fourth system contains the fourth line, with chords G, G/B, and Am/D. The piano part features triplets in the right hand and a steady bass line in the left hand. The guitar part provides harmonic support with the specified chords. The score ends with a double bar line and repeat dots.

Interlude

F

C

Bm

Em

Spread the word a-round,

Guess_who's back in town?_

D.S. al Fade
(Verse 3 and Chorus)

Additional Verses:

2. You know that chick that used to dance a lot
Every night she'd be on the floor shaking what she'd got
Man, when I tell you she was cool, she was hot
I mean she was steaming.

And that time over at Johnny's place
Well, this chick got up and she slapped Johnny's face
Man, we just fell about the place
If that chick don't wanna know, forget her.

(Chorus & Interlude)

3. Friday night they'll be dressed to kill
Down at Dino's Bar and Grill
The drink will flow and blood will spill
And if the boys want to fight, you better let 'em

That jukebox in the corner blasting out my favorite song
The nights are getting warmer, it won't be long
It won't be long till summer comes
Now that the boys are here again.


(Chorus and Fade)

BROWN EYED GIRL

Words and Music by
VAN MORRISON



Moderately









mf


Hey, where did we go? Days when the rains





— came, down in the hol-low















play-in' a new game, laugh-ing and a-run-ning, hey, hey,



skip-ping and a jump-ing. In the mis - ty morn - ing fog _ with

our hearts a-thump - in', and you, my brown eyed

girl. You, my brown eyed girl.

Do you re-mem - ber when we used to sing.

BROWN EYED GIRL

The musical score is written for guitar and piano. The guitar part is in the key of Bb major (two flats) and 4/4 time. It features a repeating eighth-note pattern in the right hand and a simple bass line in the left hand. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The score is divided into three systems, each with a guitar staff and a piano staff. The lyrics are written below the guitar staff.

System 1: The guitar staff has three chord diagrams: Eb (first), Ab (second), and Eb (third). The lyrics are "sha la la la la la la la la la te da." The piano staff has a bass line with eighth notes and a right hand with chords.

System 2: The guitar staff has four chord diagrams: Bb7 (first), Eb (second), Ab (third), and Eb (fourth). The lyrics are "Sha la la la la la la la la la te da." The piano staff continues the accompaniment.

System 3: The guitar staff has five chord diagrams: Bb7 (first), Eb (second), Ab (third), Ab (fourth), and Eb (fifth). The lyrics are "la te da." The piano staff continues the accompaniment.

Additional Lyrics

2. Whatever happened to Tuesday and so slow
 Going down the old mine with a transistor radio
 Standing in the sunlight laughing
 Hiding behind a rainbow's wall
 Slipping and a-sliding
 All along the water fall
 With you, my brown eyed girl
 You, my brown eyed girl.
 Do you remember when we used to sing:
Chorus

3. So hard to find my way, now that I'm all on my own
 I saw you just the other day, my, how you have grown
 Cast my memory back there, Lord
 Sometime I'm overcome thinking 'bout
 Making love in the green grass
 Behind the stadium
 With you, my brown eyed girl
 With you, my brown eyed girl.
 Do you remember when we used to sing:
Chorus

CELEBRATE

59

Words and Music by ALAN GORDON
and GARRY BONNER

Moderately slow, with a beat

G

G7/F

Slip - pin' a - way,
Sat - in and lace,

sit - tin' on a pil - low,
is - n't it a pit - y,

Em

Cm/Eb

G/D

wait - in' for night time to fall.
did - n't find time to call.

A girl and a dream
Read - y or not,

A9/C#

C

1 G

sit - tin' on a pil - low,
gon - na make it to the cit - y,

This is the night to go to the ce - leb - ri - ty ball.
This is the night to

2 **G** **F**

go to the ce-leb-ri-ty ball. _ Dress up to - night, why be lone - ly?

f

G **F** **G** To Coda

You'll stay at home and you'll be a-lone, so why be lone - ly? Sit - tin' a - lone, _

mf

G7/F **Em** **Cm/Eb**

sit - tin' on a pil - low, wait - in' to climb _ the walls. _

G/D **A9/C#**

May - be to - night, _ de - pend - ing how your dream goes,

D.S. al Coda

C **G**

she'll o - pen her eyes _ when she goes to the ce - leb - ri - ty ball. _

CODA

G **F**

Cel - e - brate, _ cel - e - brate, _ dance to the mu - sic! _

G **F**

Cel - e - brate, _ cel - e - brate, _ dance to the mu - sic! _

G **F**

Cel - e - brate, _ cel - e - brate, _ dance to the mu - sic! _

Repeat and Fade

CALIFORNIA GIRLS

Words and Music by BRIAN WILSON
and MIKE LOVE

Medium Rock

Bb

Well, east coast girls are hip, I real - ly
west coast has the sun - shine, and the

mf


Ab/Bb

dig girls those styles they wear; and the
girls all get so tanned; I dig a

Eb

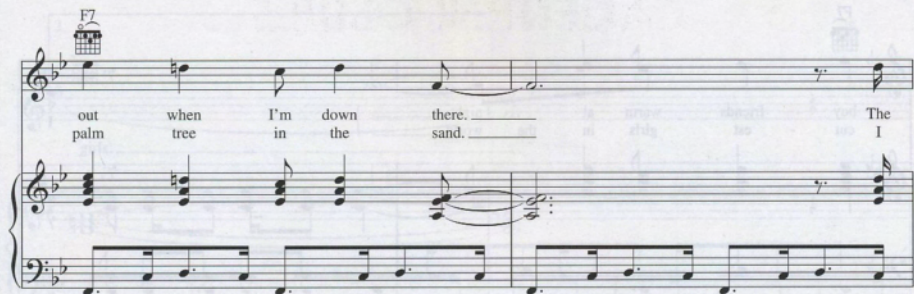
south - ern girls with the way they talk they knock me
French bi - ki - ni on Ha - wai - ian is - lands, dolls by a

F7




out palm when tree I'm down the there. _____ The I

sand. _____

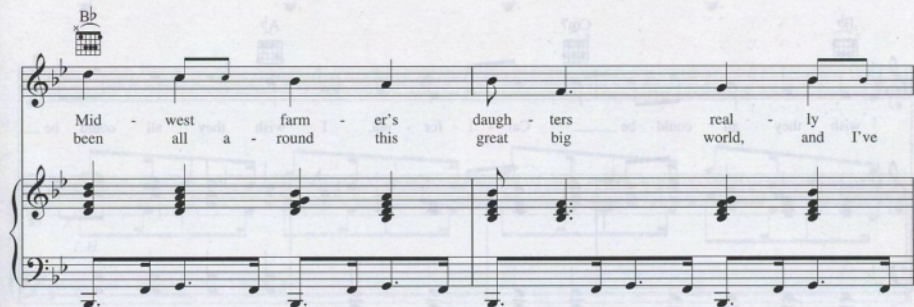


Bb




Mid west a farm er's daugh ters real ly I've

been all a round this great big world, and I've

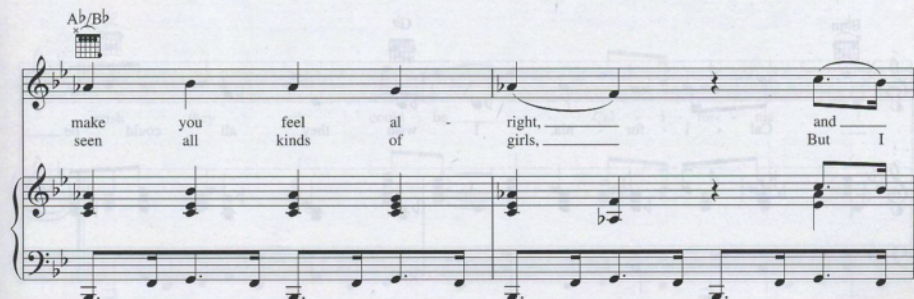


A^b/Bb




make you feel al right, _____ and _____

seen all kinds of girls, _____ But I

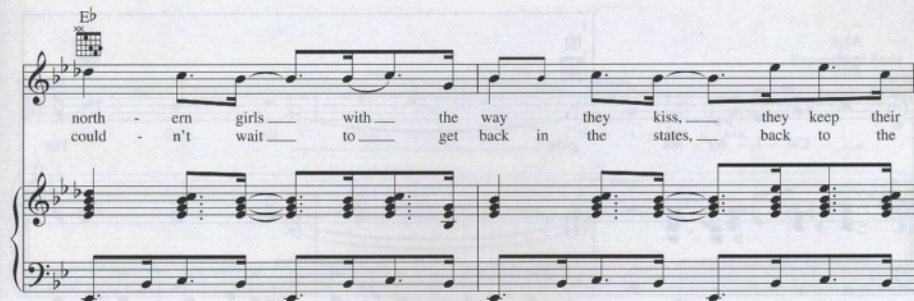


E^b



north ern girls _____ with _____ the way back in they kiss, _____ they keep their

could n't wait _____ to _____ get back in the states, _____ back to the



CALIFORNIA GIRLS

F7

boy - friends warm at night. / cut - est girls in the world. / I

Bb **Cm7** **Ab**

wish they all could be — Cal - i - for - nia, I wish they all could be —

Bbm **Gb**

— Cal - i - for - nia, I wish they all could be —

Abm **Bb**

— Cal - i - for - nia girls. The

2  

girls. 








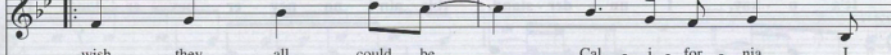


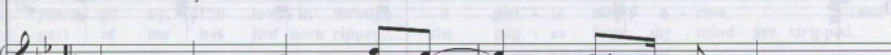





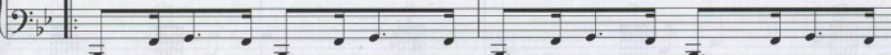



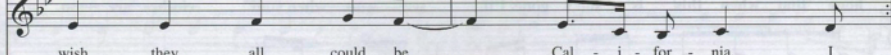
L.H. 

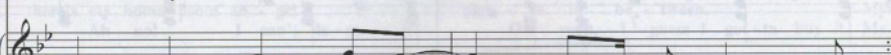
 


wish they all could be _____ Cal - i - for - nia, 1 

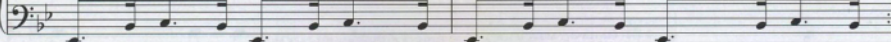




wish they all could be _____ Cal - i - for - nia, 1 



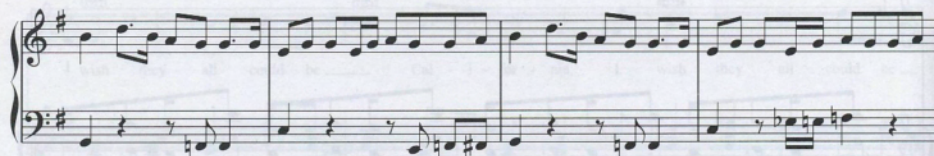
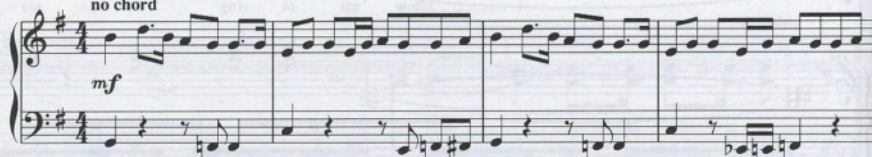



Repeat and Fade

CENTERFOLD

Written by
SETH JUSTMAN






Slow and funky
no chord






Does she walk? Does she talk? Does she come com - plete? My
It's o - kay, I un - der - stand, this ain't no nev - er nev - er land. I

home-room, home-room an - gel al - ways pulled me from my seat
hope that when this is - sue's gone, I'll see you when your clothes are on.

G F C F C

She was pure like snow - flakes; No one could ev - er stain the
 Take your car, yes, we will, we'll take your car and drive it. We'll

G F C F C

mem - o - ry of my an - gel, could ne - ver cause me pain. The
 take it to a mo - tel room and take 'em off in pri - vate. A

Em Am C D

years go by, I'm look - in' through a girl - ie mag - a - zine, and
 part of me has just been ripped, the pag - es from my mind are stripped,

Em Am C D

there's my home - room an - gel on the pag - es in be - tween. My
 Ah no! I can't de - ny it. Oh yeah, I guess I got - ta buy it. My

blood runs cold; my mem - o - ry has just been sold. My

an - gel is the cen - ter - fold. An - gel is the cen - ter - fold. My

blood runs cold; my mem - o - ry has just been sold.

An - gel in the cen - ter - fold. To Coda

G F C F C

Slipped me notes un - der the desk while I was think - in' a - bout her dress.

G F C F C

I was shy, I turned a - way — be - fore she caught my eye.

G F C F C

I was shak - in' in my shoes when - ev - er she flashed those ba - by blues.

G F C F

Some - thing had a hold on me when an - gel passed close by. Those

Em Am C D

soft fuz - zy sweat-ers too mag - ic - al to touch! To

Em Am C D

see her in that neg - li - gee is real - ly just too much! My

G F C

blood runs cold; my mem - o - ry has just been sold. My

G F C F

an - gel is the cen - ter - fold. An - gel is the cen - ter - fold. My

G C G F

blood runs cold; _ my mem-o - ry _ has just been sold.

An - gel in the cen-ter-fold.

C F D.C. al Coda

An - gel in the cen-ter-fold.

na na na na na na na na

CODA G F

Na na na na na na na na

C G G F

na na na na na na na na 2! 3! 4! Na na na na na na na

C G F C F C Repeat and Fade

na na na na na na na na. Na na na na na na na na na na na na na na na.

CHANGES

Words and Music by
DAVID BOWIE

Moderately

Chord symbols: Cmaj7, Db6, Dm7, Eb7, F, D, C, Em7, Fmaj7, G, F.

1. I still don't know what I — was
2. (See additional lyrics)

wait-ing for and my time was run-ning wild. A mil-lion dead - end streets, _ and

C Em7 Fmaj7

ev - 'ry time I thought I'd got it made, it seemed the taste was not so sweet. _

G C Dm7 Em7 Ebm7 Dm7

So I turned my - self to face me, but I've nev - er caught a glimpse

G Cmaj7 Dm7 Em7 Ebm7

of how the oth - ers must see the fak - er. I'm much too

Dm7 G7 F C Em/B

fast to take _ that test. _ (Ch - ch - ch - ch - chang - es) Turn and face the strange.

Am C/G F Am/E D

(Ch - ch - chang - es) — Don't want to be a rich - er man.

G7 F C Em/B Am C/G

(Ch - ch - ch - ch - chang - es) Turn and face the strange. — (Ch - ch - chang - es) —

F Am/E D Am G Bb

Just gon - na have to be a dif - ferent man. Time may change

F E+ D6 Dm7 1 C N.C.

me, but I can't trace time.

2

C Dm7 Em7 F

time. Strange fas - ci - na - tion, — fas -

C F/C C F

ci - nat - ing me. — Chang - es — are

G13 G7 F

tak - ing — the pace I'm go - ing through. — (Ch - ch - ch - ch - chang - es)

C Em/B Am C/G F Am/E

Turn and face the strange. (Ch - ch - chang - es) — Oh, look out, you rock 'n' —



roll - ers. (Ch - ch - ch - ch - chang - es) Turn and face the strange -



(Ch - ch - chang - es) — Pret - ty soon now — you're gon - na get old - er.



Time may change me, but I can't trace time. I said that



Time may change me, but I can't trace time.

Chords: Dm7, Em7, Eb7, Dm7, Dbmaj7, Cmaj7.

Additional Lyrics

2. I watch the ripples change their size, but never leave the stream
 Of warm impermanence and so the days flowed through my eyes
 But still the days seem the same.
 And these children that you spit on as they try to change their worlds
 Are immune to your consultations, they're quite aware of what they're going through.

(Ch-ch-ch-changes) Turn and face the strange.
 (Ch-ch-changes) Don't tell them to grow up and out of it.
 (Ch-ch-ch-changes) Turn and face the strange.
 (Ch-ch-changes) Where's your shame? You've left us up to our necks in it.
 Time may change me, but you can't trace time.

COME SAIL AWAY

Words and Music by
DENNIS DeYOUNG

Moderately slow, with feeling

Chord Diagrams:

- C:** x o o o
- Dm:** x o o o
- Em:** x o o o
- G:** x o o o
- F:** x o o o
- Am:** x o o o
- Em/B:** x o o o

Lyrics:

I'm sail - ing a - way;

set an o - pen course for the vir - gin sea. 'Cause I've got to be

free, free to face the life that's a - head of me.

Am G Am

On board I'm the cap - tain, — so climb a - board. We'll search for to - mor - row, —

G C Em/B Am Am/G

on ev - 'ry shore. — And I'll try, oh Lord, — I'll try

F G C Dm Em Dm

to car - ry on.

C G7 C Em/B Am Am/G

I look to — the sea.

COME SAIL AWAY

F **G**

Re - flec-tions in the waves spark my mem - o - ry,

C **Em/B** **Am** **Am/G** **F**

some hap - py, — some - sad. I think of child-hood friends and the

G **Am** **G**

dreams we had. We lived hap - p'ly for - ev - er — so the sto - ry goes.

Am **G**

But some-how we missed out — on the pot of gold. But we'll —

C Em/B Am Am/G F G

try best that we can, to car ry

C F/C G5/C F/C C F/C

on.

G5/C F/C C F/C G5/C F/C

A gath - er - ing of an - gels ap - peared a - bove my head. They

ff

C F/C G5/C F/C

sang to me this song of hope and this is what they said. They said






come sail a - way, come sail a - way, come sail a - way — with me, — lads, —









Come sail a - way, come sail a - way, come sail a - way — with me, —






Come sail a - way, come sail a - way, come sail a - way — with me. — To Coda



Come sail a - way, come sail a - way, come sail a - way — with me. —

Chords: C, F/C, G5/C, F/C

1

Chords: C, F/C, G5/C, F/C

thought that they were an - gels — but much to my — sur - prise, — we

Chords: C, F/C, G5/C, F/C

climbed a - board — their star - ship — and head - ed for — the skies. — Sing - in'

D.S. al Coda

CODA

Chords: C, F/C, G5/C, F/C

Repeat and Fade

Optional Ending

C

Come sail a - way, come — sail a - way, come sail a - way — with me. —

CROCODILE ROCK

Words and Music by ELTON JOHN
and BERNIE TAUPIN

Light-hearted Rock

Chords: G/D, C/E, F#, G, Em, C, D, G, Bm


8vb

f

1 re - mem -



(1., 3.) - ber when rock was young. Me and Su - sie had so much fun -
 — went by — and rock just died. — Su - sie went and left us for some

C




hold - in' hands _____ and skim-min' stones. _____ Had an old _____
 for - eign guy. _____ Long _____ nights cry - in' by the rec - ord ma - chine, _____ dream -

D **G**



— gold Chev - y and a place of my own. — But the big - gest kick I ev - er got —
 — in' of my Chev - y and my old — blue jeans. — But they'll nev - er kill the thrills we've got —

Bm



_____ was do-in' a thing called the croc - o - dile rock. _____ While the oth -
 _____ burn - ing up to the croc - o - dile rock. _____ Learn-ing fast -

C **D**

— er kids were rock - in' round the clock, — we were hop - pin' and bop - pin' to the
 — as the weeks went — past, — we real - ly thought — the croc - o - dile —

CROCODILE ROCK

Em

croc - o - dile rock. Well, }
rock _ would last. Well, } croc-o-dile rock-in' is some - thing shock - in' when your

A7 D7

feet just can't keep still. I nev - er knew me a

G

bet - ter time _ and I guess _ I nev - er _ will. Oh, _

E7 A7

_ Lord - y, ma - ma, those Fri - day nights _ when Su - sie wore _ her

DON'T DO ME LIKE THAT

D7



dress - es tight — and the croc-o-dile rock - in' was — out — of —

F/C

C

F/C

C

F/C

C

G

sight. —————

La, —————

Em



la

la

la

la

la, —————

la

la

la

C

D

la, —————

la

la

la

la

la.

1,2

3

But the years -
I re - mem -

G

La, _____

Em

la la la la la, _____

C

la la la la la, _____

la la la la

Repeat and Fade



la.

Optional Ending

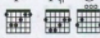


la.

F

F#

G



DON'T DO ME LIKE THAT

89

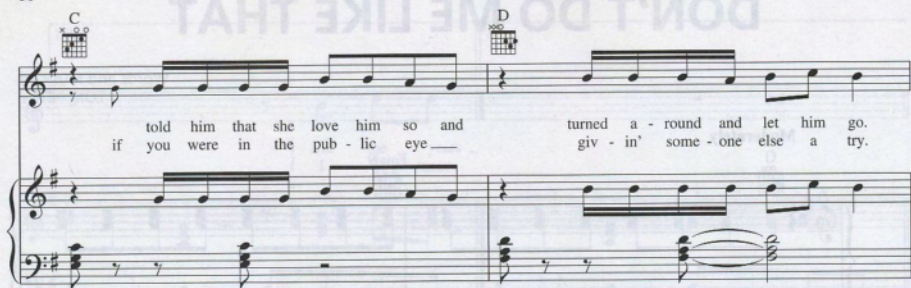
Words and Music by
TOM PETTY

Moderately

G Fmaj9 C D G

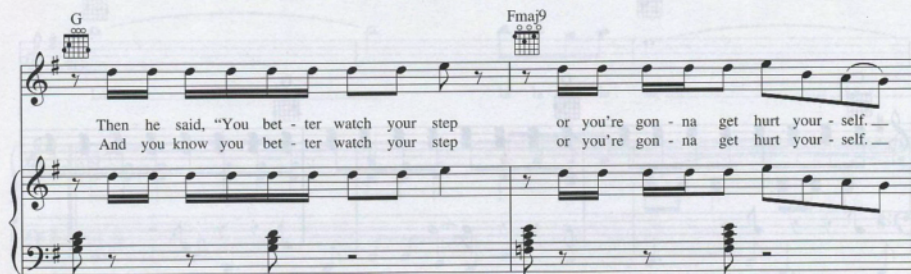
(1.) I was talk - in' with a friend of mine, said a wom - an had hurt his pride. —
(2., D.S.) Lis - ten hon - ey, can you see? Ba - by, it would bur - y me —

C **D**



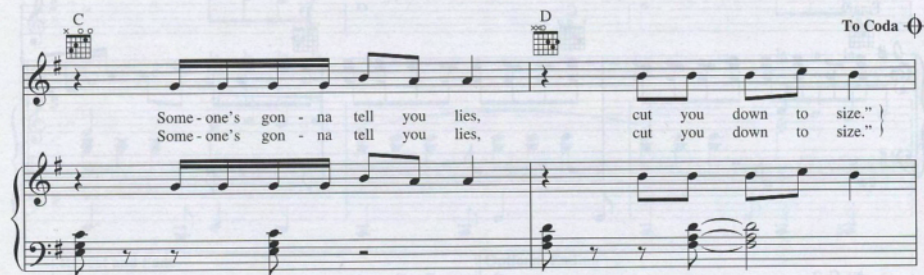
told him that she love him so and if you were in the pub - lic eye — turned a - round and let him go. giv - in' some - one else a try.

G **Fmaj9**



Then he said, "You bet - ter watch your step And you know you bet - ter watch your step or you're gon - na get hurt your - self. — or you're gon - na get hurt your - self. —

C **D** **To Coda**



Some - one's gon - na tell you lies, cut you down to size." } Some - one's gon - na tell you lies, cut you down to size."

G **Fmaj9**



Don't do me like that. Don't do me like that.

Em C D

What if I loved you, ba - by? { Don't do me like that. Don't, don't, don't, don't. }

G Fmaj9

Don't do me like that. Don't do me like that.

1 Em C D

Some - day I might need you, ba - by. Don't do me like that.

2 Em C D

What if I need you, ba - by? Don't do me like that, 'cause

G7 C7

some - where deep, down in - side, — some - one is say - in', "Love -

G7 C7

— does - n't last — that — long." —

G7 C7

I've had this feel - in' in - side — night out and day — in, and

Cm D

ba - by I can't take — it no more. —

D.S. al Coda

CODA

G

Fmaj9

Don't do me like that. Don't do me like that.

Em

C

D

What if I loved you, ba - by? Don't, don't, don't, don't.

G

Fmaj9

Don't do me like that. Don't do me like that.

Em

C

D

Optional Ending

Repeat and Fade

G

I just might need you, hon - ey. Don't do me like that.

DON'T FEAR THE REAPER

Words and Music by
DONALD ROESER

Medium Rock beat

Am G F G Am G

mf

All our times have

come. Here, but

now they're gone.

F G Am G F G

F G Am F E

Sea - sons don't fear the reap - er, nor do the wind, the sun or the rain. _

Am G F G Am G

— (We can be like they — are.) Come on, ba - by. (Don't fear the reap -

F G Am G F G

- er.) Ba - by, take my hand. _ (Don't fear the reap - er.) We'll be a - ble to fly. _

Am G F G Am G F G

— (Don't fear the reap - er.) Ba - by, I'm your man. _

Val en tine is done.
Love of two is one.

Here, but now they're
Here, but now they're

gone. Ro - me - o and Ju -
gone. Come the last night of sad -

li - et ness, and are to geth - er in e - ter - ni - ty.
- - - - - clear that she could - n't go on. - - - - -

Am G F G Am G

Then the For - ty thou - sand men and wom - en ev - 'ry day.
door was o - pen, and the wind ap - peared. The

Ro - me - o and Ju - li - et. Like Ro - me - o and Ju -

F G Am G

For - ty thou - sand men and wom - en ev - 'ry day. An -
can - dies blew and then dis - ap - peared. The

- li - et. Re - de - fine hap -

F G Am G F G

oth - er for - ty thou - sand com - in' ev - 'ry day. Come on, ba -
cur - tains flew, and then he ap - peared. Come on, ba -

- pi - ness. We can be like they ____ are.
Say - ing, don't be a - fraid. ____

Am G F G

by. Ba - by, take my hand.
by. And she ran to him.

Don't fear the reap er.
And she had no fear.

Am G F G

We'll be a - ble to fly.
They looked back - ward and said

Don't fear the reap er.
Then they start - ed to fly.

Am G F G To Coda

good - bye. Ba - by, I'm your man.
She had tak - en his hand.

Don't fear the reap er.
She had be - come like they are.

Am G F G Am

N.C.
mp

f

Fm G7

Fm G7

Am G F G Am G F G

CODA

Am G F G

Come on, ba -

She had be - come like they are.

Am G F G

by.

Don't fear the reap - er.

Repeat and Fade

Am G F G Am G F G

DREAMER

Words and Music by RICK DAVIES
and ROGER HODGSON

Moderately fast

D

The piano introduction is in D major, 4/4 time, marked 'Moderately fast' and 'mf'. It consists of two measures. The first measure has a D major chord (D, F#, A) in the right hand and a D2 note in the left hand. The second measure has a D major chord in the right hand and a D2 note in the left hand.

Dream

er,

you know you are a

D

A7sus

A7

C

dream

er.

Well, can you put your hands in your head, oh

Fmaj7

G

D

A7sus

A7

no!

I said

dream

er,

you're noth - ing but a

102

D

A7sus

A7

C

dream - er. Well, can you put your hands in your head, oh

Fmaj7

G

Fmaj7

G

A^b

no! I said "Far

B^b(add9)

Gm

C

out, what a day, a year, a laugh it is."

A^b

B^b(add9)

Gm

You know, well you know you had it

C Gm C

com - in' to you, now there's not a lot I can do.

D A7sus A7(add4) D

Dream - er, you stu - pid lit - tle dream - er;

A7sus A7(add4) C Fmaj7 G

so now you put your head in your hands, oh no. Who!

D A7sus A7 D

A7sus

A7

C

Fmaj7

G

I said

A^bB^b(add9)

Gm

"Far out, what a day, a year, a

C

A^bB^b(add9)

laugh it is." You know, well you

Gm

C

Gm

know you had it com-in' to you, now there's not a

C

lot I can do.

mp

Bb/C

Bb/C

C

(Work it out some - day.)

C

Bb/C

Bb/C

If

C Bb/C C

I could see some - thing... (You can see an - y - thing you want, boy.)

Bb/C

If I could be some - one... (You can be an - y - one.)

C

Cel - e - brate, boy.) Well, if I can do some - thing... (Well,

you can do some - thing.) If I could do an - y - thing... (But can you do some - thing

Bb/C

out _____ of this world?) _____

C

Gm7/C

Take a dream on a Sun - day.

cresc. little by little

I'll take a life, take a

hol - i - day.

Take a lie, take a dream - er.

Dream, (dream,) dream, (dream,) dream, (dream,) dream, dream a - long...

Chord diagrams: C, F/C, C, F/C, C

Chord diagrams: Bbmaj7, C/Bb, Bb, C/Bb, Bb, C/Bb

Chord diagrams: Bb, C/Bb, Bb, C

Dream - er. (Dream - er, dream - a - long.

Chord diagram: Bbmaj7

Come on, you dream - er, dream - a - long.) Roll it on. (Come on, you dream - er,

dream - a - long. - Come on, you dream - er, dream - a - long.) -

cresc.

Dream - er, you know you are a dream - er.

f

Can you put your hands in your head, oh no! I said,

dream - er, you're noth - ing but a dream - er.



Can you put your hands in your head, oh no! Oh



N.C.

no!

(8va)

(8va)

Fade out

Optional Ending

(8va)

rit.

DON'T YOU

(Forget About Me)

Words and Music by KEITH FORSEY
and STEVE SCHIFF

Moderately, with a steady beat

Chord progression for the introduction:

E \flat F E \flat F D \flat E \flat

Verse:

1. Won't you come see a - bout me, I'll be a - lone -

danc - ing, you know it, ba - by. Tell me your trou - bles and doubts, -

giv - en ev - 'ry-thing in - side and out. Love's strange, so real in the dark, -

B \flat Eb F

Think of the ten - der things that we were work - ing on. Slow chains may

E \flat B \flat E \flat

pull us a - part — when our life — gets in - to your heart, — ba - by.

F E \flat B \flat E \flat

Don't you for - get a - bout me. — Don't, don't, don't, don't.

F E \flat B \flat To Coda ⊕

Don't you for - get a - bout me. —

DON'T YOU

(Forget About Me)

Db 4 fr. Ab 4 fr.

Will you stand a - bove me, Look my way, nev - er love me.
Will you rec - og - nize me, Call my name or walk on by?

Eb Bb

1. 2. D. C. al Coda

Rain keeps fall - ing, rain keeps fall - ing down, down, down. down, down.

Coda Eb F Eb Bb

But you walk on by, Will you call my name.
As you walk on by, Will you call my name.

Eb F Eb Bb

When you walk a - way, —
Or will you walk a - way? —

mp

Don't you try and pretend,
It's my feeling, we'll win in the end.
I won't harm you, or touch your defenses,
Vanity, insecurity.
Don't you forget about me,
I'll be alone dancing, you know it, baby.
Going to take you apart,
I'll put us back together at heart, baby.

Don't you forget about me,
Don't, don't, don't, don't,
Don't you forget about me. (To Coda)

DREAMS

Words and Music by
STEVIE NICKS

Moderately, with a beat

Chord diagrams: F, G (x000), F, G (x000), F, G (x000), F, G (x000), G (x000), F, G (x000).

mf

Now, here you go — a - gain... You say you want — your free -
Now, here I go — a - gain... I see the crys - tal vi -

dom - sions.
Well, who am I — to keep — you down?
I keep my vi - sions to — my - self.





It's on - ly right
 It's on - ly me





— that you_ should play the way_ you feel_ it. But
 — who wants_ to wrap a - round_ your dreams_ And





lis - ten care - ful - ly to the sound of your lone-
 have you an - y dreams_ you'd like to sell? Dreams of lone-





li - ness, like a heart - beat, drives you mad, in the still-
 li - ness, like a heart - beat, drives you mad, in the still-

ness of re-mem - ber - ing what you had
 ness of re-mem - ber - ing what you had

and what you lost and what you lost
 and what you lost and what you lost

and what you lost.
 and what you lost.

Oh, thun - der on - ly hap - pens when it's rain - ing.

F

G
 x000

F

G
 x000

F

G
 x000

F

G
 x000

Fmaj7
 x 0




G6
 x0000

Fmaj7
 x 0





Play-ers on-ly love you when they're play-








ing. Say, wom-en, they will come-





and they will go.

When the rain wash-es you clean, you'll know.

To Coda ♪





You'll know. _






D. S. $\frac{3}{4}$ al Coda




You'll know. _





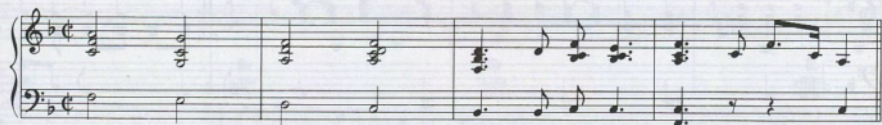

You will know. _ Oh, you'll know. _

GOODBYE YELLOW BRICK ROAD

121

Words and Music by ELTON JOHN
and BERNIE TAUPIN

Moderately slow, in 2



Gm **C** **F**

When are you gon - na come down then I When are you going to land...
What do you think you'll do then I bet that - 'll shoot down your plane.

The first vocal entry is in G minor. The melody is written in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "When are you gon - na come down then I When are you going to land... What do you think you'll do then I bet that - 'll shoot down your plane."

Bb **Eb** **C7** **F**

I should have stayed on the farm Should have list - ened to my old man -
It - 'll take you a cou - ple of vod - ka and ton - ics to set you on your feet a - gain.

The second vocal entry continues the melody. The piano accompaniment features a more active bass line with eighth notes. The lyrics are: "I should have stayed on the farm Should have list - ened to my old man - It - 'll take you a cou - ple of vod - ka and ton - ics to set you on your feet a - gain."

Gm7 **Bb** **C7** **F**

You know you can't hold me for - ev - er I did - n't sign up with you -
May - be you'll get a re - place - ment there's plen - ty like me to be found.

The third vocal entry features a more complex piano accompaniment with chords in the right hand and a moving bass line. The lyrics are: "You know you can't hold me for - ev - er I did - n't sign up with you - May - be you'll get a re - place - ment there's plen - ty like me to be found."

GOODBYE YELLOW BRICK ROAD

Bb Eb C7 F

I'm not a pre - sent for your friends to o - pen this boy's too young - to be
 mon - grels who ain't got a pen - ny Sniff - ing for tit - bits like

Db Eb7 Ab

sing - ing — On the blues ground Ah

you the ground

Db Bbm C7 F

Ah So good - bye yel - low brick

A7 Bb F D7

road Where the dogs of so - ci - et - y howl — You can't plant me in your pen

house I'm go - ing back to my plough Back to the howl - ing old owl -

in the woods Hunt - ing the hom - y back toad Oh I've fin -

- ly de - cid - ed my fu - ture lies be - yond the yel - low brick road

an - y - thing rather than be by the side of the road

Ah Ah

Ah

Ah

1 F 2 F

Ah Ah

EVERYBODY PLAYS THE FOOL, SOMETIME

Words and Music by RUDY CLARK,
KENNY WILLIAMS and J.R. BAILEY

Not too fast

B \flat



E \flat



Ah.

mf

B \flat



E \flat



Woh, ah.

3

B \flat



E \flat



O - kay, so your heart is bro - ken.

B \flat E \flat

You're sit-tin' a-round mop - ing, mop - ing, mop - ing, cry - ing, — cry - ing.

8

B \flat E \flat

You say you're e - ven think-in' a-bout dy - ing. Well, be-fore you

8

B \flat E \flat

do an - y - thing rash, ba - by, ah lis - ten to this.

3

F B \flat D7

Ev - 'ry - bod - y plays the fool some - times.

EVERYBODY PLAYS THE FOOL, SOME TIME

There's no ex-cep - tion to the rule. — Lis - ten, ba - by.

Chords: Eb, F, Bb, D7

It may be fac - tu - al, it may be cruel. — I ain't ly - in'.

Chords: Eb, F, Bb, D7

Ev - 'ry - bod - y plays the fool. —

Chords: Eb, F, Bb

Fall - ing in love is just an eas - y thing to do. —
How — can you help it when the mu - sic starts to play, —

Chords: Eb, Bb

Eb

Bb

But there's no guar - an - tee that the one you love is gon-na love
and your a - bil - i - ty to rea - son is swept a - way

Eb

Dm7

Gm7

you. Oh, lov-ing eyes they can-not see, a
Oh, heav-en on earth is all you see, you're

Dm7

Gm7







Cm7

cer-tain per - son could nev-er be. Love runs deep-er than an - y o - cean,
out of touch with re - al - i - ty. And now you cry but when you do





Eb/F

To Coda ⊕ F





clouds your mind with e - mo - tion.
next time a - round some-one cries for




Ev-'ry-bod - y plays the fool some - times. There's no ex-cep - tion to the rule.

Lis - ten, ba - by. It may be fac - tu - al, it may be cruel.

I ain't ly - in'. Ev - 'ry - bod - y plays the fool.

Ooh ooh ooh.

D.S. al Coda

CODA



you. Hey. Ev-'ry-bod - y plays the



fool some - times.
fool some - times.

They use your heart just like a tool.
There's no ex - cep - tion to the rule.

L.H. tacet first time



Lis - ten, ba - by, it may be fac - tu - al, it may be cruel.
Lis - ten, ba - by, it may be fac - tu - al, it may be cruel.



I ain't ly - in'.
I wan-na say it a - gain.

Ev - 'ry-bod - y plays the fool.

1

B \flat E \flat F

Woo ooh ooh. Ev - 'ry - bod - y plays the

2

B \flat B \flat /D E \flat F

Woo ooh ooh. Ah.

B \flat D7 E \flat F

Woh.

B \flat D7 E \flat F

Ah. I yi yi yah. Ah.

B \flat D7 E \flat F

ah oh. Ooh.

B \flat E \flat

Yi yi yi yi yi yi yi yi

B \flat E \flat

yi yi. Ah oh oh ah.

B \flat E \flat

Ooh ooh ooh.

Repeat and Fade

FAITH

Words and Music by
GEORGE MICHAEL

Brightly, with a beat



Well, I guess it would be

mf

nice if I could touch your bod - y. I know not
- by, I know... you're ask - ing me to stay. Say please, please,
instrumental

ev - 'ry - bod - y has got a bod - y like you. Oh, but I got - ta think
please don't go a - way. You say I'm giv - ing you the blues. May be

twice be - fore I give my heart a - way. And I know
you mean ev - ry word you say. Can't help but



all the games you play be - cause I play them too. Oh, but I
think of yes - ter - day and an - oth - er who tied me down to lov - er - boy rules. (2,3.) Be -
Instrumental ends



need some time off from that e - mo - tion, be -
fore this riv - er be - comes an o - cean,



time to pick my heart up off the floor. Oh, Oh, when that
fore you throw my heart back on the floor, Oh, oh, Ba - by, I'll

F



C



G/B



Am



love comes down we'll my have fool de ish vo no tion. Well, it
re - con - sid - er

Dm7



To Coda

G



no chord

takes a strong-man, ba - by, but I'm show-in' you the door 'cause I got-ta have
need some-one to hold me but I wait for some-thing more. Yes, I got-ta have

C



faith, { I got-ta have faith, be-cause I got-ta have
faith, }

1

faith, I got-ta have faith, faith, faith, Ah! Ba -

D.S. al Coda

2

faith, faith, faith. I got - ta have faith, faith, faith.

CODA G

wait for some - thing more... 'cause I got - ta have

no chord

C

faith. Mm, I got - ta have faith, be-cause I got - ta have

faith, faith, faith. I got - ta have faith, faith, faith, Ah!

FREE BIRD

Words and Music by ALLEN COLLINS
and RONNIE VAN ZANT

Slowly

mf

G D/F# Em

If I leave here to mor row,
Bye, bye ba - by, it's been a sweet love

F C D

Would you still re - mem - ber
though this feel - ing I can't change.

G **D/F#** **Em**

For I must be trav - 'ling so on bad now
But please don't take it so bad ly

F **C** **D**

'cause there's too man - y plac - es I've got to see. }
'cause the Lord knows I'm to blame. }

G **D/F#** **Em**

But if I stayed here with you, girl,

F **C** **D**

things just could - n't be the same.

G

D/F#

Em

'Cause I'm as free as a bird now,

F

C

Dsus

D

Dsus

D

And this bird you'll nev - er change,

F

C

D

And this bird you can - not change,

F

C

D

And this bird you can - not change.

To Coda

F **C** **D**

Lord knows I can't change.

G **D/F#** **Em**

(Instrumental)

F **C** **1 D** **2 D** **D.C. al Coda**

CODA **F** **C** **D**

Lord, help me, I can't change.

GIMME SOME LOVIN'

Words and Music by STEVE WINWOOD,
MUFF WINWOOD and SPENCER DAVIS

Moderately bright

D/E



A/E



D/E



A/E



First system of music notation. Treble clef has a whole note chord (D/E) with a forte (f) dynamic. Bass clef has a half note melody. The system ends with a triplet of eighth notes in the treble clef.

E7



Second system of music notation. Treble clef has a whole rest. Bass clef has a half note melody. The system ends with a quarter note in the treble clef.

Hey!

Third system of music notation. Treble clef has a whole note chord (E7). Bass clef has a half note melody. The system ends with a whole note chord (E7) in the treble clef.

E



A/E



E



A/E



Fourth system of music notation. Treble clef has a whole rest. Bass clef has a half note melody. The system ends with a quarter note in the treble clef.

Well, my

Fifth system of music notation. Treble clef has a half note chord (E). Bass clef has a half note melody. The system ends with a half note chord (E) in the treble clef.

E



A/E



E



A/E



Sixth system of music notation. Treble clef has a half note chord (E). Bass clef has a half note melody. The system ends with a half note chord (E) in the treble clef.

tem - p'ra - ture's ris - ing and my feet on the floor.
feel so good; — ev - 'ry - thing is sound - ing hot.
feel so good; — ev - 'ry bod - y's get - tin' high.

Seventh system of music notation. Treble clef has a half note chord (E). Bass clef has a half note melody. The system ends with a half note chord (E) in the treble clef.

E A/E E A/E

Twen - ty peo - ple knock - in' 'cause they're want - ing some more.
 Bet - ter take it eas - y, 'cause the place is on fire.
 Bet - ter take it eas - y, 'cause the place is on fire.

E A/E E A/E

Let me in, ba - by, I don't know what you've got. But you'd
 Been a hard day and I don't know what to do.
 Been a hard day, noth - in' went too good. Now I'm

E A/E E A/E

bet - ter take it eas - y. This place is hot.
 Wait a min - ute, ba - by. It could hap - pen to you.
 gon - na re - lax, hon - ey. Ev - 'ry bod - y should. _

E G

So glad we made it,

GIMME SOME LOVIN'

Chord diagrams: A, C, E, A/E

so glad we made it. You got - ta gim-me some

Chord diagrams: E, A/E

lov - in', gim-me some lov - in', To Coda ⊕

Chord diagrams: E, A/E, E

gim-me some lov - in' ev - er - y day.

Chord diagrams: D/E, A/E, D/E, A/E

3

E7 E A/E

Hey!

1 E A/E 2 E A/E

Well, I Well, I

D.S. al Coda

CODA

E A/E

gim - me some lov - in,'

E A/E

Repeat and Fade

gim - me some lov - in,'

HANG ON SLOOPY

Words and Music by WES FARRELL
and BERT RUSSELL

Moderately

Chord symbols: F, B \flat , C7, B \flat , F, B \flat , C, B \flat

Hang On Sloo - py Sloo - py hang on.

Sloo - py lives in a ver - y bad part of town. All the
Sloo - py I don't care what your dad - dy on Don't you
Sloo - py let your hair down, let it down on me. Come on

girls I know they try to put my Sloo - py down
know lit - tle girl I'm in love with you
Sloo - py let your hair down, Girl let it down on me.

3 C B \flat F B \flat C7 B \flat F B \flat 1, 2 C B \flat

Come on, Come on, Come on, Come

Come on Sloo - py. Come on girl.

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C7
OH,

Bb

F7

Yeah, Yeah, Yeah, ... Good,
Say Yeah, Yeah, Yeah, ... Good, Good, Good, Good,
Good, Good, Good, Good, Good, ...
Oh, I wan-na say Ah
Now I want you to
tell me some thing ba-by. Well don't it make you feel cra-zy. I wan-na say
Ah
D.C. and Fade

A HARD DAY'S NIGHT

Words and Music by JOHN LENNON
and PAUL MCCARTNEY

Moderately, with a beat

It's been a hard work day's night, — And I've been
To get you

mf

Chords: G, C(add9), G

work - ing like a dog. — It's been a hard day's night, —
mon - ey, to buy your things. — And it's worth it just to hear you say —

Chords: F6, G, C(add9)

I should be sleep - ing like a log. — But when I
You're gon - na give me ev - 'ry - thing. — So why on

Chords: G, F6, G

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C D

get home to you, — I find the thing that you do — Will make me
 earth should I moan, — 'Cause when I get you a - lone, — You know I

G C9 To Coda 1 2

feel — al - right. — You know, I
 feel — O — K. — When I'm home, —

Bm Em Bm

ev - 'ry - thing seems — to be — right.

G Em

When I'm home, — feel - ing you hold - ing me

A HARD DAY'S NIGHT

Chords: C, D, G, C(add9)

tight, tight, yeah. It's been a hard day's night, —

Chords: G, F6, G

— And I've been work - ing like a dog. — It's been a

Chords: C(add9), G, F6

hard day's night, — I should be sleep - ing like a log. —

Chords: G, C, D

But when I get home to you, — I find the thing that you do — Will make me

HIT ME WITH YOUR BEST SHOT











feel — al — right. —





1

2

So why on earth should I moan, - 'Cause when I get you a - lone, — You know I






feel — O — K. — When I'm home, —

Em Bm G

ev - 'ry - thing seems _ to be al - right. When I'm home, _

Em C D D.S. al Coda

feel - ing you hold - ing me tight, tight, yeah. It's been a

CODA G C9 G

You know I feel _ al - right. _ You know I

C(add9) F(add9) Repeat and Fade

feel al - right, _

HIT ME WITH YOUR BEST SHOT

Moderate Rock

Words and Music by EDDIE SCHWARTZ

Well, you're a real tough cook- ie with a
 come on with a come- on, you
Instrumental solo
 real tough cook- ie with a

long his- to- ry of break ing lit- tle hearts like the one in me.
 don't fight fair, but that's O K. See if I care.
(Solo)
 long his- to- ry of break ing lit- tle hearts like the one in me. Be- fore I

That's O K, let's see how you do it. Put up your dukes, let's
 Knock me down, it's all in vain. I'll get right back on my
(Solo)
 put an oth-er notch in my lip- stick case, you bet- ter make sure you put me

get down to — it.
feet a - gain. —
(Solo) in my place. —

Hit me with your best shot.
(Instrumental continues 3rd time)

Why don't you

hit me with your best — shot? —

Hit me with your best shot.

Fi - re a - way. —

You

To Coda

2 B A B

3 B A B D.S. al Coda

Solo ends Well, you're a

CODA

B A B

E

A

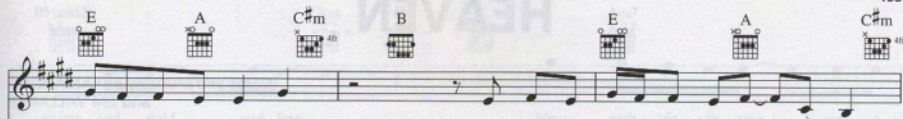
C#m

B

E

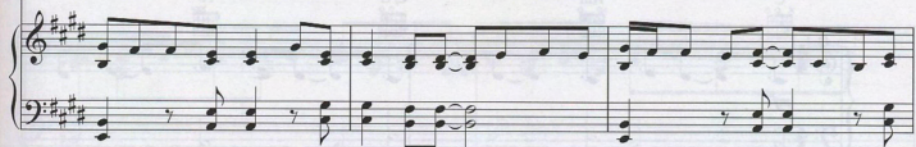
A

C#m



Hit me with your best shot.

Why don't you hit me with your best _ shot? _



B

A

B

E

A

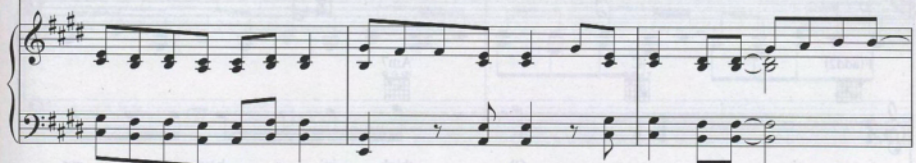
C#m

B



Hit me with your best shot.

Fi - re a - way _



E

A

C#m

B

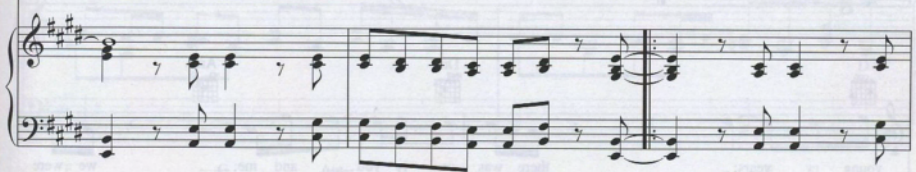
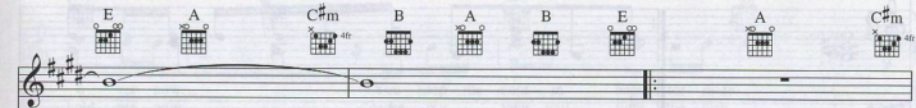
A

B

E

A

C#m



1, 2

B

A

B

E

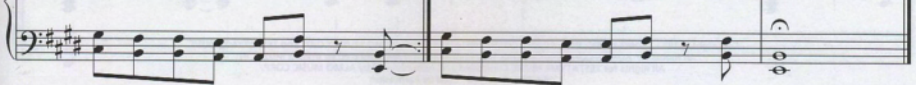
3

B

A

B

E



HEAVEN

Words and Music by BRYAN ADAMS
and JIM VALLANCE

Slow Rock

Chords: C, Am, C/G, F5, C, Am, C/G, F(add2), C, Am7, G, Dm, Am

Lyrics:

Oh, think - in' a - bout all our will
Oh, once in your life you will

young - er years; - find some - one - there was on - ly you and me; - we were
who will turn your world a - round; - bring you

Bb(add2) Gsus G C Am7

young and wild — and free. — Now noth - ing can take — you a -
 up when you're feel - ing down. — Yeah, noth - ing could change — what you

G Dm Am

way from me. — We've been down that road be - fore, — but that's
 mean to me. — Oh, there's lots that I could say. — Just

Bb(add2) F/A Gsus G

o - ver now. — You keep me com - in' back for more. —
 hold me now, — 'cause our — love will light the way. — And

F G Am C F

Ba - by, } you're all — that I want when you're ly - in' here — in my arms. I'm
 ba - by, }

find - ing it hard — to be - lieve we're in heav - en. And

love is all — that I need, and I found it there — in your heart. It

is - n't too hard — to see — we're in heav - en.

C Am C/G F(add2)

2

G

Dm

C/E

heav - en. I've been wait - ing for — so

F

G

Am

long for some - thing — to ar - rive; — for love — to come a - long. —

G/B

C

Dm

C/E

Now our dreams are com - in' true, —

F

C

through the good times — and the bad. — Yeah, I'll be

Gsus G F G Am C F

stand - in' there _ by _ you.

And

G Am G

And

Repeat and Fade

F G Am C F

ba - by, you're all _ that I want when you're ly - in' here _ in my arms. I'm

Ba - by, you're all _ that I want when you're ly - in' here _ in my arms. I'm

G Am G

find - ing it hard _ to be - lieve we're in heav - en. And

love is all that I need, and I found it there in your heart. It

is - n't too hard to see we're in heav - en, heav - en.

Optional Ending

ba - by, you're all that I want when you're ly - in' here in my arms. I'm

find - ing it hard to be - lieve we're in heav - en.

HEY JUDE

Words and Music by JOHN LENNON
and PAUL McCARTNEY

Slowly

F

C

Hey Jude, _____ don't make it bad; take a
don't make it bad; take a

mf

C7

C7sus

C7

F

sad song _____ and make it bet - ter. Re -
sad song _____ and make it bet - ter. Re -

Bb

F

To Coda

mem - ber to let her in - to your heart; then you can start —
mem - ber to let her un - der your skin; then you be - gin —

C7 F

to make it bet - ter. Hey

F C C7 C7sus C7

Jude, don't be a - fraid. You were made to go out and
Jude, don't let me down. You have found her, now go and

F Bb

get her. The min - ute you let her un - der your
get her. Re - mem - ber to let her in - to your

F C7 F

skin, then you be - gin to make it bet - ter.
heart; then you can start to make it bet - ter.

F7 **Bb** **Bb/A**

And an - y - time — you feel the pain, — hey Jude, — re - frain; —
 So let it out — and let it in. — Hey Jude, — be - gin; —

This system contains the first two staves of music. The vocal melody is on a treble clef staff, and the piano accompaniment is on a grand staff (treble and bass clefs). Chord diagrams for F7, Bb, and Bb/A are shown above the vocal staff. The lyrics are written below the vocal staff.

Gm7 **Gm7/F** **C7/E** **C7** **F**

— don't car - ry the world — up - on — your shoul - ders, —
 — you're wait - ing for some — one to — per - form — with —

This system contains the next two staves of music. Chord diagrams for Gm7, Gm7/F, C7/E, C7, and F are shown above the vocal staff. The lyrics continue below the vocal staff.

F7 **Bb** **Bb/A**

For well you know — that it's a fool — who plays — it cool —
 And don't you know — that it's just you? — Hey Jude, — you'll do. —

This system contains the next two staves of music. Chord diagrams for F7, Bb, and Bb/A are shown above the vocal staff. The lyrics continue below the vocal staff.

Gm7 **Gm7/F** **C7/E** **C7**

— by mak - ing his world — a lit - tle your cold -
 — The move - ment you need — is on — your shoul -

This system contains the final two staves of music on this page. Chord diagrams for Gm7, Gm7/F, C7/E, and C7 are shown above the vocal staff. The lyrics continue below the vocal staff.

F F7 C7

er. _____ } Da da da da da da da da.
der. _____ }

1 2 D.S. al Coda

Hey _____ Hey Jude, _____

CODA C7

to make it bet -

F

- ter, bet - ter, bet - ter, bet - ter, bet - ter, bet - ter, oh. Da da da

E♭ B♭ F

da da da da, da da da da, hey Jude.

Repeat and Fade Optional Ending

I LOVE ROCK 'N ROLL

Words and Music by ALAN MERRILL
and JAKE HOOKER

Moderately

The musical score is written for piano and voice. The piano part consists of four systems of staves. The first system is in 4/4 time, marked 'Moderately' and 'f' (forte). It features a right-hand (R.H.) melody and a left-hand (L.H.) accompaniment. Chord diagrams for E5 and A5 are shown above the first two measures. The second system continues the piano part with chord diagrams for B5, E5, and A5. The third system shows a change to 2/4 time. The fourth system includes a vocal melody line with lyrics and a piano accompaniment. The vocal melody starts with a 'N.C.' (No Chord) marking. The lyrics are: 'I saw him danc - ing there by the rec - ord ma - / smiled, so I got up and asked for his'. Chord diagrams for E5 and A5 are shown above the vocal melody line.

E5

A5

R.H.

L.H.

B5

E5

A5

B5

E5

N.C.

E5

A5

I saw him danc - ing there by the rec - ord ma -
smiled, so I got up and asked for his

N.C.

E5

chine.
name.I knew he must have been -
"That don't mat - ter," he

loco

B5

N.C.

— said, "a - bout sev - en - teen.
said, "cause it's all the same."The
I

loco

A5

B5

E5

beat was go - ing strong,
said, "Can I take you home
said, "Can I take you homeplay - ing my fa - v'rite
where we can be a -
where we can be a -

A5

song,
lone?"and I could tell it would - n't be long -
And next, we were mov - ing
Next we were mov - ing

I LOVE ROCK 'N ROLL

N.C.

on, till he was with me, yeah, me. And I could
 on, and he was with me, yeah, me. And And
 on, and he was with me, yeah, me. And we'll be

B5



tell it would-n't be long till he was with me, yeah,
 next we were mov - ing on, and he was with me, yeah,
 mov - ing on and sing - in' that same old song, yeah, with

E5



me, sing - in', } "I love rock 'n roll, — so
 me, sing - in', }
 me, sing - in', }

A5




B5




To Coda

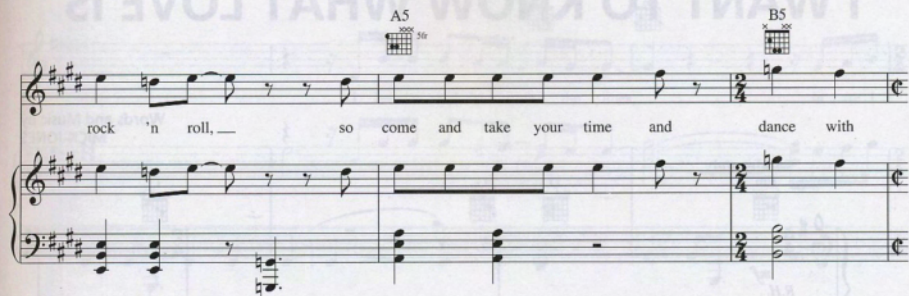



put an - oth - er dime in the juke - box, ba - by. I love

A5  str

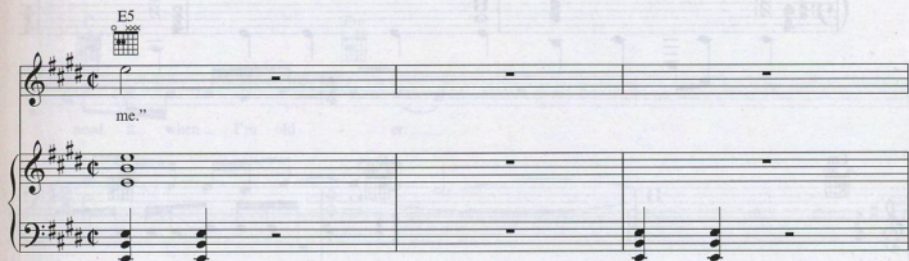
B5 

rock 'n roll, — so come and take your time and dance with



E5 

me."



1 N.C. 2 N.C. D.S. al Coda

He I





CODA


E5 

I love

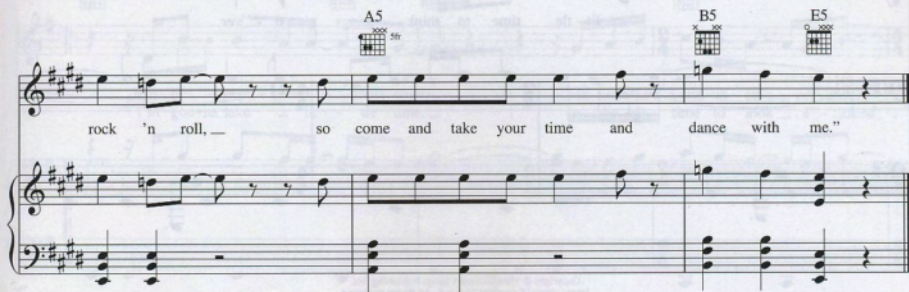


A5  str

B5  str

E5 

rock 'n roll, — so come and take your time and dance with me."



I WANT TO KNOW WHAT LOVE IS

Words and Music by
MICK JONES

Moderately

Em  D  G  C 

mf
R.H.



Em  Em  D 

I've got - ta take a lit - tle time, _



G  C  Em 

_ a lit - tle time to think _ things o - ver.



D G

I bet-ter read be-tween the lines, in case I

C Em

need it when I'm old er.

D Em

Now, this moun-tain I must climb

Em D G C

I'm gon-na take a lit-tle time, feels like the world up-on my shoul-a lit-tle time to look-a-round



— ders.
me.

Through the clouds I see love shine.
I've got no - where left to hide.

It keeps me
It looks like



warm as life grows cold er. } In my
love has fi - n'ly found me. }



life there's been heart - ache and pain. I don't know if I can



face it a - gain. Can't stop now. I've trav - eled so far to

C G/B Am G C/D G Em D
 change this lone - ly life. I want to know what love _ is.

Am Em D G Em D
 I want you to show _ me. I want to feel what love _ is.

Am To Coda D D7 Em
 I know you can show _ me.

2 D D.S. al Coda
 _ me.

CODA D G
 _ me.

I'M JUST A SINGER

(In A Rock And Roll Band)

Words and Music by
JOHN LODGE

With a driving rhythm

Piano introduction in 4/4 time, marked *mf*. The melody is in the right hand, and the bass line is in the left hand. The key signature has one flat (B-flat).

Am

Vocal melody and piano accompaniment for the first verse. The piano part features a steady bass line and chords in the right hand.

I'm just a wan-d'ring on the face of this earth, — meet - ing so man - y peo - ple who are
A thou-sand pic - tures can be drawn from one word, — on - ly who is the art - ist. We
Mu-sic is the trav - el - er — cross - ing the world — meet - ing so man - y peo - ple

To Coda

Vocal melody and piano accompaniment for the second verse. The piano part continues with a steady bass line and chords.

try'n to be free, — And while I'm trav'lin' I hear so man - y words — lan - guage
got - ta a - gree — a thou-sand miles — can lead so man - y ways — Just to
bridg - ing the seas.

Dm

Vocal melody and piano accompaniment for the third verse. The piano part continues with a steady bass line and chords.

bar - ri - ers brok - en, now we've found the key — And if you want the wind of change to blow —
know who is driv - ing, what a help it would be — So if you want this world of yours to turn —

LAY DOWN SALLY

173

E7



a - bout you and you're the on - ly oth - er per - son to know Don't tell me,
a - bout you and you can see ex - act - ly what to do Please tell me,

Am



I'm just a sing - er in a rock and roll band.
I'm just a sing - er in a rock and roll band.

Em



E



Dm



How can we un - der - stand ri - ots by the peo - ple for the

G7



Em7



Am



peo - ple who are on - ly de - stroy - ing them - selves And when you

I'M JUST A SINGER

(Iri A Rock And Roll Band)

Words and Music by





see a fright-ened per-son who is fright-ened by the peo-ple who are scorch-ing this






earth, _____ scorch-ing this earth. _____

f

D.S. al Coda

mf

CODA  

We're just the sing-ers in a rock and roll band. _

mf *f*

LAY DOWN SALLY

175

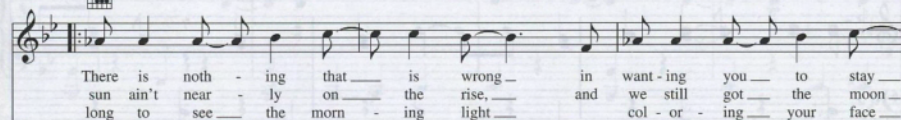
Words and Music by ERIC CLAPTON,
MARCY LEVY and GEORGE TERRY

Bright beat

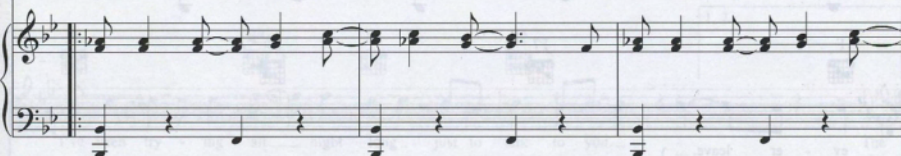
N.C.



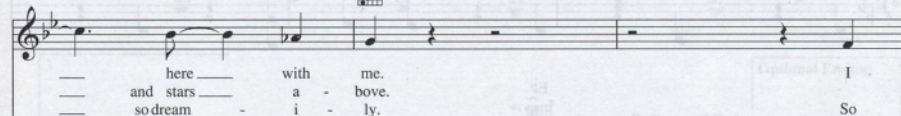
Bb



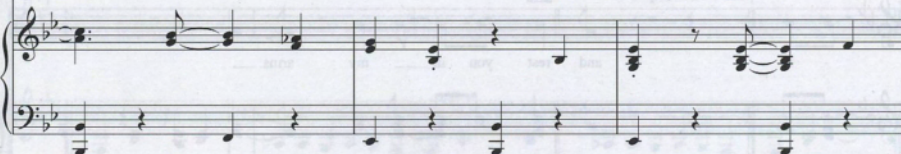
There is noth - ing that is wrong in want - ing you to stay
sun ain't near - ly on the rise, and we still got the moon
long to see the morn - ing light col - or - ing your face



Eb



here with me. I
and stars a - bove. So
so dream i - ly.





know you've got some where to go, but won't you make your self
Un - der - neath the vet - skies, love is all that mat -
don't you go and say good - bye; you can lay your wor -



at home and stay with me? And don't you
- ters. Won't you stay with me? And don't you
- ries down and stay with me? And don't you



ev - er leave. } Lay Down Sal -
ev - er leave. }
ev - er leave. }



ly and rest you in my arms.

F Bb E7 Bb

Don't you think _ you want _ some - one _ to talk _ to?

Eb

Lay Down, Sal - ly; no need to leave _ so soon _

F Bb E7 Bb

I've been try - ing all _ night long _ just to talk to you _

The I

1, 2

3

Optional Ending

Repeat and Fade

JOY TO THE WORLD

Words and Music by
HOYT AXTON

Moderate Gospel Rock

Chord diagrams: D, C, G, Bb, F, C, Db, D, C, Db, D, D7/C, G7/B, Bb, D, Em7/A, D, G7, Em7/A.

mf


§ N.C.

Je - re - mi - ah was a bull - frog, Was a good friend of
If I were the king of the world, Tell you what I'd do.
know I love la - dies, Love to have my fun.

mine. Nev - er un - der - stood a sin - gle word he said, — But I
Throw a - way the cars and the bars, And I
I'm a high night fly - er and a rain - bow ri - der, A

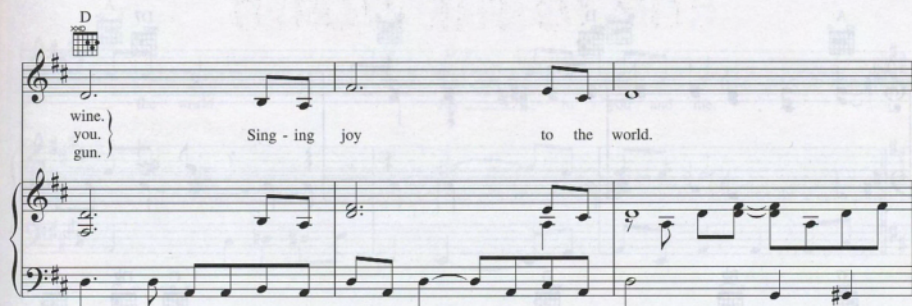
helped him a - drink - in' his wine. — Yes he al - ways had some might - y fine
make sweet love to you. — Yes I'd make sweet love to
straight shoot - in' son - of - a - gun. — Yes a straight shoot - in' son of a

D




wine.
you.
gun. }


Sing - ing joy to the world.



A



D



D7/C



All the boys and girls now. Joy to the fish - es in the



G7/B



Bb



D



A7



D



To Coda 1

C



Db



D



deep blue sea, Joy to you and me.



2



JOY TO THE WORLD

Chord diagrams: A, D, D7

Chord diagrams: G7, Bb, D, C, Db, D

You

CODA

Chord diagrams: E, A

Joy _____ to _____ the world.

Chord diagrams: E, A, E

All _____ the boys and girls. _____ Joy _____ to _____

A **E** **A**

the world, Joy to you and me.

D **A** **D** **A**

Joy to the world. All the boys and

D **D7/C** **G7/B** **Bb**

girls. Joy to the fish - es in the deep blue sea, —

D **A** **D**

Joy to you and me. —

Optional Ending

D **A** **D**

Joy to you and me.

Repeat and Fade

KARMA CHAMELEON

Words and Music by GEORGE O'DOWD, JON MOSS,
MICHAEL CRAIG, ROY HAY and PHIL PICKETT

1

mf

2 B \flat

B \flat F

Des - ert lov - ing in your eyes all the way
Hear your wick - ed words ev - 'ry day

Instrumental

B \flat

if I lis - ten to your lies
and you used to be so sweet

F

Bb

I would you say I heard you say I'm that a my

Eb

F

man, love with - out con - vic - tion was an ad - dic - tion

Eb

1., D.S. I'm a man who does n't
2. When we cling our love is

F

Eb

know strong how to sell when you go

KARMA CHAMELEON

F



a con - tra - dic - tion, — you come — and
you're gone — for - e - ver, — you string — a

Cm7



Gm



go long you come — and go.
you string — a long.

F



Bb



To Coda

F/A



Kar - ma kar - ma kar - ma kar - ma kar - ma cha - me - le -

Gm7



Cm7



on you come — and go you come — and

B \flat /F F B \flat

go Lov-ing would be ea - sy if your

Dm7 Gm7

col - ours were like — my dream red gold and

Cm7 1 B \flat /F F

green red gold and green. 2. Did - n't

2 B \flat /F F E \flat

green. Ev - 'ry day

Dm7

is like sur - vi - val

Cm7

Gm7

1

you're my lov - er not my ri - val.

2

F

D.S. al Coda

val.

CODA

Bb

Kar - ma kar - ma kar - ma kar - ma

F/A

Gm7

kar - ma cha - me - le - on you come and

LADY MADONNA

To Coda

Cm7 **Bb/F**

go you come and go

F **Bb** **Dm7**

Lov-ing would be ea - sy if your col - ours were like my

Gm7 **Cm7**

dream red gold and green

Bb/F **F**

red gold and green. Repeat and Fade

LADY MADONNA

Words and Music by JOHN LENNON
and PAUL MCCARTNEY

Brightly, with a beat

Chords: A, D, F, G, A

Lyrics:

La - dy Ma - don - na, chil - dren at your feet, —
 La - dy Ma - don - na, ba - by at your breast, —
 La - dy Ma - don - na, ly - ing on the bed, —
 La - dy Ma - don - na, chil - dren at your feet, —

Won - der how you man - age to make —
 Won - der how you man - age to feed —
 Lis - ten to the mu - sic play - ing —
 Won - der how you man - age to make —

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F G A

To Coda

ends the your ends meet. rest. head. meet.

Who finds the mon -

(Instrumental)

(Instrumental)

D A D

ey when you pay the rent? —

A F G

Did you think that mon - ey was — heav - en sent? —

LADY MADONNA

A **Dm7**

(Instrumental continues)
(End instrumental)

Fri - day night — ar - rives — with - out — a
Tues - day af - ter - noon — is nev - er

G7 **C**

suit - case, — Sun - day morn - ing,
end - ing, — Wednes - day morn - ing,

Am **Dm7**

creep - ing like a nun. — Mon - day's child has
pa - pers did - n't come. — Thurs - day night, your

learned to tie his boot lace. (End instrumental)
stockings need ed mend ing.

G7

See how they run.

C Bm7 D/E E7 E7

1, 2 3

D.S. al Coda

CODA

A Bm Cdim E7sus A

A Bm Cdim E7sus A

LAYLA

Words and Music by ERIC CLAPTON
and JIM GORDON

Medium fast Rock

mf

Chords: Fm, Eb, Db, Eb, Fm, Eb, Db, Eb, Fm, Eb, Db, Ebmaj7, Eb, Fm, Bm7.

Lyrics:

What will you do — when you get lone - ly
 I tried — to give — you con - so - la - tion
 So make — the best — of the sit - u - a - tion

Original key: E \flat minor. This edition has been transposed up one whole-step to be more playable.

Em Eb F G G7

and no - bod - y's wait - in' by your side?
 when your old man, he let you down.
 be - fore I fin - 'lly go in - sane.

Am7 Am/D G C

You been run - nin' and hid - in' much too long;
 Like a fool, I fell in love with you;
 Please don't say we'll nev - er find a way,

Am D G C

you know it's just your fool - ish pride.
 you turned my whole world up - side down. } Lay
 and tell me all my love's in vain.

Fm Db Eb Fm

la, you got me on my knees. Lay

$D^{\flat}maj7$ E^{\flat} Fm D^{\flat}
 la, — I'm beg - gin', dar - lin', please. — Lay — la, —

E^{\flat} Fm $D^{\flat}maj7$ 1, 2 E^{\flat}
 dar - lin', won't you ease my wor - ried mind? — To Coda

3 E^{\flat} Fm D.S. al Coda
 Lay

Slightly slower
 CODA E^{\flat}

E^{\flat}/G A^{\flat}

LONG TALL SALLY

195

E^b  3fr


E^b/G  3fr



A^b  4fr

D^b9 



E^b  3fr

1



2

C^m  3fr

F^m 


















Repeat ad lib.



Freely






LONG TALL SALLY

Words and Music by ENOTRIS JOHNSON,
RICHARD PENNIMAN and ROBERT BLACKWELL

Bright rock tempo

F **B \flat 9** **D \flat 9** **C9**

f

Gon - na tell Aunt Ma - ry 'bout Un - cle John, He
 saw Long Tall Un - cle John with a lot on the ball, And He
 Tall Sal - ly has with Long Tall Sal - ly,

says he has the blues, But he has a lot of fun, Oh,
 no Aunt Ma - ry cares com - in' And she's long and in the tall, Oh,
 saw Aunt Ma - ry com - in' And he's long and in the al - ley, Oh,

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B \flat 9

F



ba - by, yes
ba - by, yes
ba - by, yes

ba - by
ba - by
ba - by

C7

B \flat 9

woo
woo
woo

ba - by,
ba - by,
ba - by,

Hav - in' me some fun to -
Hav - in' me some fun to -
Hav - in' me some fun to -

F



1,2

3

night.
night.
night.

yeah!

Well,
Well, I

yeah!

We're gon - na

F



have some fun to - night, — Gon - na have some fun to - night —

B \flat 9

— wool — We're gon - na have some fun to - night —

F



C7



Ev - 'ry - thing will be all right. — We're gon - na have some fun, gon - na

B \flat 9

F



Gm7 F



have some fun to - night!

LIGHT MY FIRE

Words and Music by
THE DOORS

With a beat

G **D** **F** **Bb**

f

Eb **Ab** **A**

3fr *4fr*

You

Am7 **F#m7**

(1.) know that it would be un - true, _____ you
(2., 3.) time to hes - i - tate is through. _____ No

p

Am7 **F#m7**

know that I would be a liar, _____
time to wal - low in the mire. _____

Am7 F#m7

If I was to say — to you, —
Try now we can on — ly lose, — and our

Am7 F#m7

girl, we could - n't get much higher. — }
love be - come a fu - neral pyre. — }

G A D

Come on, ba - by, light my fire. —

G A D B G D

Come on, ba - by, light my fire. — Try to set the night on

1, 2

3

fire. The You

cresc. *f*

Am7 F#m7 Am7

know that it would be un - true, — you know that I would be a liar, —

F#m7 Am7 F#m7

— if I was to say to you, —

Am7 F#m7 G A

girl, we could-n't get much higher. — Come on, ba - by, light my fire. —

D G A D

Come on, ba - by, light my fire.

F C D F C

Try to set the night on fire.

Play 3 times

Try to set the night on

ff

D5 5fr G D

fire.

F Bb Eb 3fr Ab 4fr A

LIVIN' ON A PRAYER

Words and Music by DESMOND CHILD,
JON BON JOVI and RICHIE SAMBORA

Moderate Rock

Em(add2)

mf

C/E

D/E

Em

(Spoken:) Once upon a time, not so long ago...

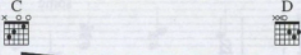
Em Em(add2) Em



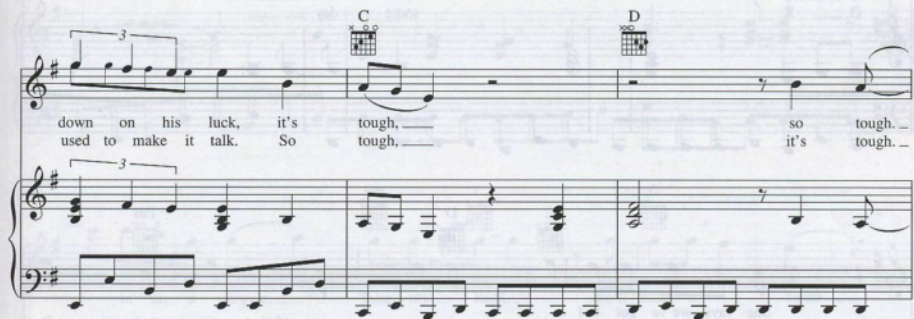
Tom - my used to work on the docks, _____ un - ion's been on strike. He's
 Tom - my's got his six-string in hock, _____ now he's hold - ing in what he



C D



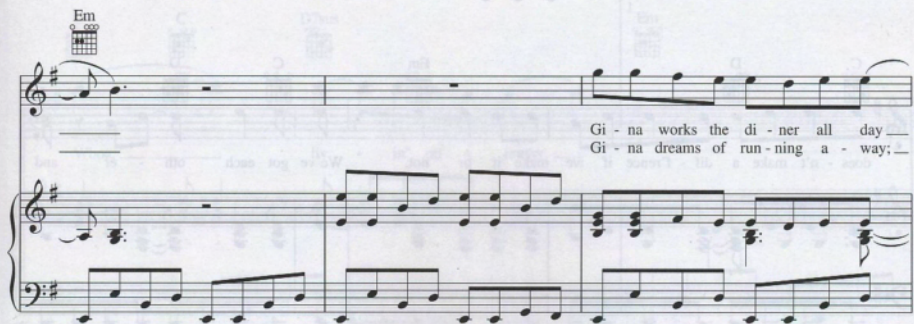
down on his luck, it's tough, _____ so tough. _
 used to make it talk. So tough, _____ it's tough. _



Em



Gi - na works the di - ner all day _
 Gi - na dreams of run - ning a - way; _



Em(add2)

Em

work - ing for her man. she brings home her pay, for
when she cries in the night, Tom-my whis - pers: ba - by, it's

The first system of the musical score for 'Living on a Prayer'. It features a vocal melody in treble clef with a key signature of one sharp (F#) and a piano accompaniment in bass and treble clefs. The piano part consists of a steady eighth-note bass line and chords in the right hand. Chord diagrams for Em(add2) and Em are shown above the vocal line. The lyrics are written below the vocal line, with some words split across lines.

C

D

love, _____ for some love. _____
O. _____ K. day. _____

The second system of the musical score. The vocal melody continues with a melisma on the word 'love'. The piano accompaniment remains consistent. Chord diagrams for C and D are shown above the vocal line. The lyrics are written below the vocal line.

C

D

Em

She says we've got to } hold on _____ to what we've got. It
We've got to }

The third system of the musical score. The vocal melody continues with a melisma on the word 'hold'. The piano accompaniment remains consistent. Chord diagrams for C, D, and Em are shown above the vocal line. The lyrics are written below the vocal line.

C

D

Em

C

D

does - n't make a dif - f'rence if we make it or not. We've got each oth - er and

The fourth system of the musical score. The vocal melody continues with a melisma on the word 'each'. The piano accompaniment remains consistent. Chord diagrams for C, D, Em, C, and D are shown above the vocal line. The lyrics are written below the vocal line.



that's a lot for love. We'll give it a shot.



Whoa, we're half-way there. Whoa, liv -



- in' on a prayer. Take my hand, we'll make it, I swear.



Whoa, liv - in' on a prayer.

2 C

Liv - in' on a prayer.

The first system of the musical score. It begins with a vocal line on a treble clef staff, which is initially silent and then enters with the lyrics "Liv - in' on a prayer." The piano accompaniment is shown in grand staff notation (treble and bass clefs). The key signature has one sharp (F#). A bracket under the piano accompaniment indicates a specific section.

Em C D G C D

Instrumental

The second system of the musical score, labeled "Instrumental". It continues the piano accompaniment from the first system. The key signature remains one sharp (F#). Chord diagrams for Em, C, D, G, C, and D are provided above the vocal staff.

Em C D

The third system of the musical score, continuing the instrumental piano accompaniment. The key signature remains one sharp (F#). Chord diagrams for Em, C, and D are provided above the vocal staff.

G C Em

Oh, we've got to

The fourth system of the musical score. It features a vocal line on a treble clef staff with the lyrics "Oh, we've got to". The piano accompaniment continues in grand staff notation. The key signature remains one sharp (F#). Chord diagrams for G, C, and Em are provided above the vocal staff.

C D Em D C

hold on, read - y or not, You live for the fight when it's

D Gm Eb Fsus F

all that you've got. Whoa, we're half - way there.

Bb Eb F7sus Gm Eb

Whoa, liv - in' on a prayer, Take my hand and we'll

F Bb Eb F7sus

make it, I swear. Whoa, liv - in' on a prayer. Whoa.

Optional Ending
Gm

Repeat and Fade

LOUIE, LOUIE

Words and Music by
RICHARD BERRY

Medium Rock beat

First system of music notation for "Louie, Louie". The key signature is D major (two sharps). The time signature is 4/4. The tempo/style is "Medium Rock beat". The first measure is marked *mf*. Chord diagrams are provided above the staff: A, D, Em, D, A, D. The melody is in the treble clef, and the bass line is in the bass clef.

Second system of music notation. Chord diagrams are provided above the staff: Em, D, A, D, Em, D. The melody continues in the treble clef, and the bass line continues in the bass clef. A repeat sign is present at the beginning of the second measure of this system.

Third system of music notation. Chord diagrams are provided above the staff: A, D, Em, D, A, D. The melody continues in the treble clef, and the bass line continues in the bass clef. A triplet of eighth notes is marked in the treble clef.

Fourth system of music notation. Chord diagrams are provided above the staff: Em, D, A, D, Em, D. The melody continues in the treble clef, and the bass line continues in the bass clef. The system ends with a "To Coda" symbol.

* Lyrics omitted at the request of the publisher.

Chord progression: A, D, Em, D, A, D, Em, D.

Chord progression: A, D, Em, D, 1, 2 A, D.

Chord progression: Em, D, 3 A, D, Em, D. D.S. al Coda

CODA Chord progression: A, D, Em, D, A, D.

Chord progression: Em, D, A, D, Em, D, A.

MAGGIE MAY

Words and Music by ROD STEWART
and MARTIN QUITTENTON

Moderately bright

Chord Diagrams:

- D:** Open strings: D, F#, A, B. Fretted: 2nd fret (E, F#).
- Em:** Open strings: D, F#, A, B. Fretted: 2nd fret (E, F#).
- G:** Open strings: D, F#, A, B. Fretted: 3rd fret (D, E).
- A:** Open strings: D, F#, A, B. Fretted: 4th fret (D, E).
- G:** Open strings: D, F#, A, B. Fretted: 3rd fret (D, E).

Lyrics:

1. Wake up, Mag-gie, I think I got some-thing to
say to you: — It's late Sep-tem-ber and I
real-ly should be back at school. I

G D G A

know I keep you a - mused, — but I feel I'm be - ing used. Oh,

Em F#m Em7

Mag - gie, I could - n't have tried — an - y - more. — You

Em A Em A

lured me a - way from home, just to save you from be - ing a - lone. You

2., 3. (See additional lyrics)

Em A D

stole my heart — and that's what real - ly hurts. The

MAGGIE MAY

A G D

morn - ing sun, when it's in your face, real - ly shows your age. But

A G D

that don't wor - ry me none; in my eyes you're ev - 'ry - thing. I

G D G A

laughed at all of your jokes, my love you did - n't need to coax. — Oh,

Em F#m After last verse, skip to Coda Em F#m D.S. for extra verses

Mag - gie, I could - n't have tried — an - y - more. — 2. You 3. You

CODA

Em A Em

face. — You made a first-class fool out of me, but I'm as blind as a fool can be. —

A Em A G7 D

— You stole my heart, — but I love you an — y — way. —

D Em G D

Mag - gie I wish I'd nev - er seen your face. I'll
get on back home one of these days.

Repeat and Fade

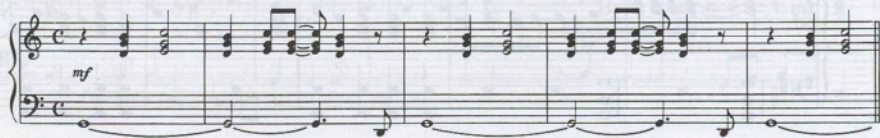
Additional Lyrics

2. You lured me away from home, just to save you from being alone.
You stole my soul, that's a pain I can do without.
All I needed was a friend to lend a guiding hand.
But you turned into a lover, and, Mother, what a lover! You wore me out.
All you did was wreck my bed and in the morning kick me in the head.
Oh, Maggie, I couldn't have tried any more.
3. You lured me away from home 'cause you didn't want to be alone.
You stole my heart, I couldn't leave you if I tried.
I suppose I could collect my books and get back to school,
Or steal my Daddy's cue and make a living out of playing pool,
Or find myself a rock and roll band that needs a helpin' hand.
Oh, Maggie, I wish I'd never seen your face. (*To Coda*)

MONDAY, MONDAY

Words and Music by
JOHN PHILLIPS

Moderately



G

1, 3. Mon - day, Mon - day, so good to me
2. Mon - day, Mon - day, Can't trust that day

The first system of the song. The vocal line starts with a G major chord symbol. The piano accompaniment continues the rhythmic pattern from the introduction. The lyrics are written below the vocal staff.

F

Mon - day morn - in', it was all I hoped it would be.
Mon - day, Mon - day, some - times it just turns out that way.

The second system of the song. The vocal line continues with the lyrics. The piano accompaniment provides harmonic support. A '3' indicates a triplet in the piano part.

Bb **D**

Oh, Mon - day morn-in', Mon - day morn - in' could-n't guar - an - tee
Oh, Mon - day morn-in', you give me no warn - in' of what was to be

The third system of the song. The vocal line concludes with the lyrics. The piano accompaniment features a Bb chord and a D chord. The lyrics are written below the vocal staff.

G **Gsus** **G**

That Oh, Mon - day, eve - nin' you would still be here with me.
 Mon - day, Mon-day how could you leave and not take

G **Ab**

me. Ev - 'ry oth - er day, — ev - 'ry oth - er day, ev - 'ry oth - er day of the week is

F **Ab**

fine, yeah! But when - ev - er Mon - day comes,

F **D** **G**

but when - ev - er Mon - day comes you can find me cry'n, yeah! D.S. and Fade

mf

MORE THAN WORDS

Words and Music by NUNO BETTENCOURT
and GARY CHERONE

Moderately slow

mp

G5 G/B C(add2) Am7 C

D Dsus G5 G/B C(add2) Am7 C

D Dsus G G/B C(add2) Am7

Say - in' "I love you" is
Now that I've tried to

not the words I want to hear from you. It's not that I
talk to you and make you un - der - stand, all you

Original key: F# major. This edition has been transposed up one half-step to be more playable.

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Am7 C D Dsus Em

want you not to say, but if you on ly knew
have to do is close your eyes and just reach out your hands

G/B Am7 D7 G

how eas y it would be to show
and touch me. Hold me close don't ev -

Bm7/F# Em G/B Am7

me how you feel. More than words is
er let me go. More than words is

D7 G7 G/B C Cm

all you have to do to make it real. } Then you would -
all I ev - er need - ed you to show.











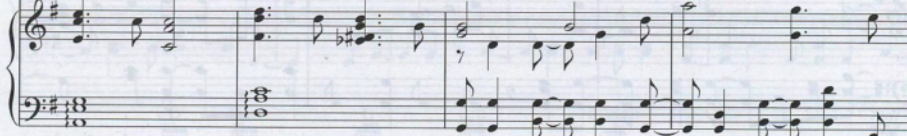


- n't have to say that you love me 'cause



I'd al - read - y know. What would you do











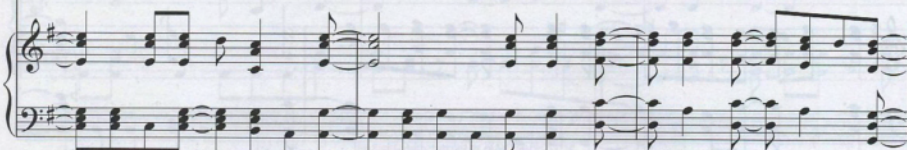
if my heart was torn in two? More than words







to show you feel that your love for me is real



G/B G G/B D/F# Em

What would you say if I took

G/B Bm7 C Am7

those words a way? Then you could n't make things new

To Coda

D7 G G/B C

just by say in "I love you."

Am7 C D5 D7 G

La di da da di da di dai dai da. More than words.

G/B C(add2) Am7

La di da da di da.

D7 CODA D7 G G/B C

D.S. al Coda

in' "I love you."

Am7 C D5 D7 G

La di da da di da di dai dai da. More than words.

C(add2) Am7 C

1, 2

La di da da di da di dai dai da.

D5  5e D7  G  3 C  D5  D 

More — than — words. — La — da — dat More — than — words, —
da — da — da —

G  D/F#  Fmaj13  ooh,

rit.

E(add4)  Am7  D  ooh. (Guitar cadenza, freely) More than —

Slowly
G  Csus2  G/B  Gm/Bb  Am7  G 
words.

MY SWEET LORD

Words and Music by
GEORGE HARRISON

Moderately bright

System 1: Chords: Gm, C, Gm, C. Dynamic: *mf*.

System 2: Chords: Gm, F, Dm. Includes first and second endings.

System 3: Chords: F, Dm.

System 4: Chords: F, F#dim7, D7b9, Gm.

C Gm C



My ___ sweet Lord, ___

mm ___ my ___ Lord, _
mm ___ my ___ Lord, _

Musical score for the first system, featuring a vocal line and piano accompaniment in G minor.

Gm C Gm C



mm ___ my Lord, _
mm ___ my Lord, _

Musical score for the second system, continuing the vocal and piano parts.

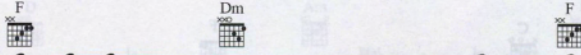
F Dm



I real - ly want to see You. Real - ly want to
I real - ly want to know You. Real - ly want to

Musical score for the third system, with lyrics: "I real - ly want to see You. Real - ly want to know You. Real - ly want to".

F Dm F



be with You. Real - ly want to see You, Lord, _ but it takes _
go with You. Real - ly want to show You, Lord, _ that it won't _

Musical score for the fourth system, with lyrics: "be with You. go with You. Real - ly want to see You, Lord, _ but it takes _ Real - ly want to show You, Lord, _ that it won't _".

MY SWEET LORD

F#dim7 **D7b9** **Gm** **C**

so long, my Lord. My sweet Lord,

take long, my Lord.

Gm **C** **Gm**

Hal - le - lu - ia. Hal - le - lu -

My sweet Lord,

C **Gm** **C**

ia. mm my Lord, my sweet Lord,

Gm **C** **F**

Hal - le - lu - ia. real - ly want to see You.

F7



Real - ly want to see You. Real - ly want to



D7



see You, Lord. Real - ly want to



G E7b9 Am





see You, Lord, — but it takes — so long, — my Lord. Hal - le - lu -



D Am D





ia. Hal - le - lu - ia. My — sweet Lord, — mm — my Lord, —



Am D Am

Hal - le - lu - ia. my my Lord,

D G Em

ia. Hal - le - lu - ia. I real - ly want to know You. Real - ly want to

G Em G

Hal - le - lu - ia. go with You. Real - ly want to show You, Lord, and it

E7b9 Am D

won't take long, my Lord. Mm mm mm.

Am D Am

Hal - le - lu - ia. Hal - le - lu -

My sweet Lord,

D Am D

ia. Hal - le - lu - ia.

my my Lord.

G Em G

G G#dim7 E7b9

Am D Am

Ha - re Krish -

Mm mm my Lord,

D Am D

na. Ha - re Krish na.

my my my Lord, oh my my sweet

Am D Am

Krish na Krish na. Ha - re Ha -

Lord, Ooh.

D G Em

re. Ha - re Ra ma.

Now I real - ly want to see You. Real - ly want to

Chord diagrams: G, Em, G

Lyrics: Ha - re Ra - ma. be with You. Real - ly want to see You, Lord, but it

Chord diagrams: G#dim7, E7b9, Am, D

Lyrics: takes so long my Lord. Mm my Lord.

Chord diagrams: Am, D, Am

Lyrics: Hal - le - lu - ia. My my my Lord.

Chord diagrams: D, Am, D

Lyrics: na. Ha - re Krish na. My sweet Lord. Repeat ad lib. and Fade

NIGHTS IN WHITE SATIN

Words and Music by
JUSTIN HAYWARD

Slowly

mp

J = J (Same tempo)

mf

Em D Em

Nights in white sat-in, Nev-er reach-ing the
Gaz-ing at peo-ple, Some hand in

D C G

end, hand, Let-ters I've writ-ten,
Just what I'm go-ing through,

F **Em**

Nev - er mean - ing to send. Beau - ty I'd
 They can't un - der stand. Some try to

D **Em** **D**

al - ways missed With these eyes be - fore,
 tell me Thoughts they can not de - fend,

C **G** **F**

Just what the truth is, I can't say an - y -
 Just what you want to be You'll be in the

Em **A**

more. 'Cause I love you, Yes, I
 end. And I }

The musical score is written for voice and piano. The key signature has one sharp (F#), and the time signature is 4/4. The score is divided into systems, each with a vocal line, a piano accompaniment line, and guitar chord diagrams. The lyrics are written below the vocal line. The chords are indicated by letters (F, Em, D, C, G, A) and a guitar chord diagram icon.

C

love you, Oh, how I love you,

Em

D

Em

love you, Oh, how I love

D

Em

Em7

you,

mp

REELING IN THE YEARS

Words and Music by WALTER BECKER
and DONALD FAGEN

Moderately (♩ = $\frac{3}{4}$)

Tacet



Your ev - er - last-in' sum-mer, you can see it fad-in' fast, so you
tell - in' me you're a gen - ius since you were sev-en-teen; in
spent a lot of mon-ey and I spent a lot of time; the



grab a piece of some-thin' that you think is gon - na last. Well, you
all the time I've known you I still don't know what you mean. The
trip we made to Hol - ly - wood is etched up - on my mind. Af - ter

C^o/E^b

5 fr.

B^o/D

4 fr.

A/C#



2 fr.

D



would-n't e-ven know a dia-mond if you held it in your hand; the
 week - end at the col-lege did-n't turn out like you planned; the
 all the things we've done and seen you find an-oth-er man; the

A/C#



2 fr.

Bm7



A



things you think are pre-cious I can't un-der-stand.
 things that pass for know-ledge I can't un-der-stand.
 things you think are use-less I can't un-der-stand.

Gmaj9



Are you reel-in' in the years, — stow-in' a-way the



A



Gmaj9

time? — Are you gath-er-in' up the tears, —

have you had e-nough of mine? — Are you reel-in' in the

years, — stow-in' a-way the time? —

Are you gath-er-in' up the tears, — have you had e-nough of

mine? — { You been 1

1. 2. 3. A D A D. S. $\frac{3}{4}$ (instrumental) and fade

OWNER OF A LONELY HEART

Words and Music by TREVOR HORN, JON ANDERSON,
TREVOR RABIN and CHRIS SQUIRE

Moderately bright

Chords: A5, B5, C, D, G

Chords: A5, B5, C, D, G

Chords: D13#9, A5, B5, C, D, G

Chords: A5, B5, C5, D5, G5, A5, B5, C5, D5, G5

Chords: G5, A5, B5, C5, D5, G5

Lyrics:

no chord

Move your-self. You al-ways live your life nev-er think-ing of the fu-
Say you don't want to change it. You've been hurt so be-

-ture. Prove your-self. You are the move you make.
fore. Watch it now, the ea-gle in the sky,

A5 B5 C5 D5 G5 A5 B5 C5 D5
 Take your chan-ces, win or los - er.
 how he danc - in' one and on - ly. See your - self. —
 You lose your-self.

G5 A5 B5 C5 D5 G5
 You are the steps you take. You and you, and that's the on - ly way.
 No, not for pi - ty's sake. There's no real rea - son to be lone - ly.

A5 B5 C5 D5 G5 A5 B5 C5 D5
 Shake, shake your-self. You're ev - 'ry move you make. So the sto - ry goes. —
 Be your-self. — Give your free will a chance. You've got to want to suc -

G5 A5 B5 C5 Dsus2 G5
 Own - er of a lone - ly heart. —
 ceed. }

OWN-ER OF A LONE-LY HEART

A5 B5 C5 Dsus2 G5 A5 B5 C5 Dsus2
 2 3 3

Own-er of a lone - ly heart. _ (Much bet-ter than a) Own-er of a bro - ken heart.

G5 1 A5 B5 C5 Dsus2
 2 3 3

Own - er of a lone - ly heart.

D9 2 A5 B5 C5 D5 A Am7
 4 2 3 5 2 3 4

Own - er of a lone - ly heart. _

G/A A Am7 G/A

Own - er of a lone-ly heart.

A Af - ter my

Am7 G/A

A Am7 G/A A Am7

own in - de - ci - sion, they con - fused me so. My love said nev - er ques - tion your will at all.

Own - er of a lone - ly heart.

G/A A C/A G/A Asus

In the end you've got to go. Look be - fore you leap and

Own - er of a lone - ly heart.

don't you hes - i - tate at all. No, no.

Ab 13

E13 F13 F#13 G13 Ab13
 A13 B5 C5 D5 G5 A5 B5 C5 D5
 G5 no chord
 R.H.
 A5 B5 C5 Dsus2
 Own - er of a lone - ly heart..

G5 A5 B5 C5 Dsus2 G5

Own - er of a lone - ly heart. _ (Much bet - ter than a)

A5 B5 C5 Dsus2 G5

Own - er of a bro - ken heart. _ Own - er of a lone - ly heart. _

G5

Own - er of a lone - ly heart. _

G/A A Am7 G/A

Own - er of a lone - ly heart. _

A Am7 G/A

Soon - er or

A Am7 G/A

lat - er each con - clu - sion will de - cide the lone - ly heart.

Own - er of a lone - ly heart.

A Am7 G/A

It will ex -

A Am/G F

cite it, will de - light it, will give a bet - ter start. Don't de -

Own - er of a lone - ly heart.

ceive your free will at all. _____

Don't de -

ceive your free will at all. _____

Don't de -

ceive your free will at all. _____

Just re -

ceive it. Just re - ceive it. Don't de -

Repeat and Fade

PRIDE

(In The Name Of Love)

Lyrics by BO
Music by

Bright Rock
no chord

mf

Play 4 times

Play 3 times

Csus

F(add9)

Bb(add9)

Gm11

Csus

F(add9)

B \flat (add9)

Gm11

Csus

One man come in the name
One man caught on a barbed

F(add9)

B \flat (add9)

Gm11

of love, wire fence, one man come and go.
one man he re-sist.

Csus

F(add9)

B \flat (add9)

One man come he to jus - ti - fy,
One man washed on an emp - ty beach, one man to o - ver - throw.
one man re - turned with a

Gm11

C

F

kiss. In the name of love, what more

B \flat G C

in the name of love? In the name of love,



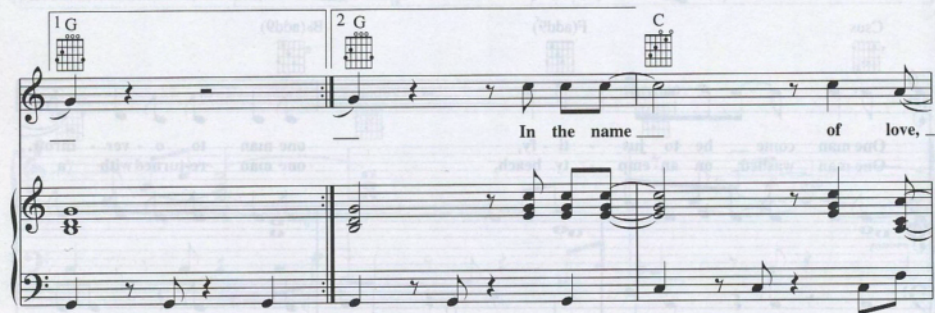
F B \flat

what more in the name of love?



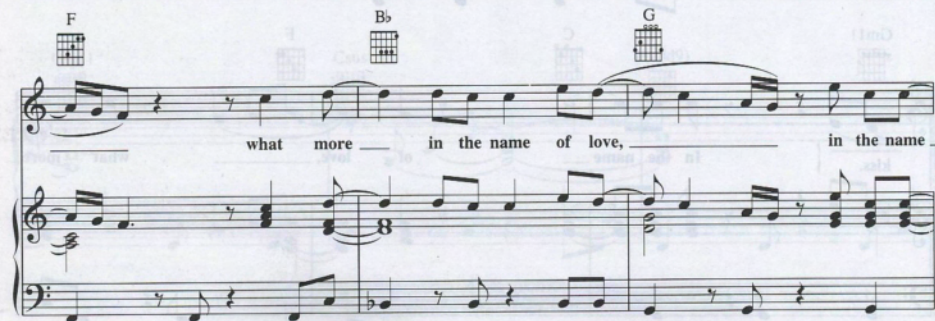
1 G 2 G C

In the name of love,



F B \flat G

what more in the name of love, in the name



C F B \flat

of love? What more in the name of,

G no chord

in the name of love?

The first system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line has three measures of whole rests. The piano accompaniment features a melody in the right hand and a bass line in the left hand, both using eighth and quarter notes with ties.

Csus



F(add9)



The second system continues the musical piece. The vocal line has a double bar line followed by a repeat sign. The piano accompaniment includes a melodic line in the right hand and a bass line in the left hand, with some measures containing triplets.

B \flat (add9)

Gm11



Csus



The third system shows the vocal line with the lyrics "Ooh" and "ooh" under the notes. The piano accompaniment continues with its melodic and bass lines.

F(add9)

B \flat (add9)

Gm11



The fourth system continues the musical piece. The vocal line has the lyrics "ooh" and "ooh." under the notes. The piano accompaniment includes a melodic line in the right hand and a bass line in the left hand, with some measures containing triplets.

Csus



F(add9)

B \flat (add9)

Ear - ly morn-ing, A - pril four, a shot rings out in the

Gm11



Csus



F(add9)



Mem - phis sky. Free at last, they took your life. They

B \flat (add9)

Gm11



C



could not take your pride. In the name of love,

F

B \flat 

G



Repeat ad lib. and Fade

what more in the name of love? In the name

RADAR LOVE

Words and Music by GEORGE KOOYMANS
and BARRY HAY

Slowly

N.C.

mf

E♭5

Driving shuffle (♩ = ♩³)

N.C.

1,2,3

4

Fm7

I've been driv - in' all night. My hand's wet on the wheel.
ra - di - o was play - in' some for - got - ten song -
No more speed, I'm al - most there.

There's a voice in my head that
Bren - da Lee is
I got - ta keep cool now, I

drives my heel. — It's my ba -
 com - in' on strong. — The road —
 got - ta take care. — Last —

- by call - in', said, "I need — you here." —
 — has got — me hyp - no - tized. —
 — car to pass, here — I go. —

And it's half past four and I'm shift - in' gear. —
 And I'll be spit - ting in - to a new sun - rise. —
 And the line of cars drove down real slow. —

RADAR LOVE

To Coda I



(1.) When she is lone -
(2, D.S.S.) When I get lone -

Bb

F

ly and the long sure - ing gets too much, —
ly and I'm sure — I've had e - nough, —

Eb





Bb

she sends a ca - ble com - ing in — from a - bove. —
she sends a com - fort com - ing in — from a - bove. —




Cm


tr

We Don't need to phone at all. —
don't need no let - ter at all. —

We've got a thing _____ that's called _____ ra - dar love. _____
 We've got a thing _____ that's called _____ ra - dar love. _____

To Coda II 

_____ We've got a wave _____ in the air, _____
 _____ We've got an eye _____ in the sky, _____

1 N.C.

ra - dar love. _____

2

N.C.

The ra - dar

Play 4 times

love. .

N.C.

1

2

E \flat 5

D.S. al Coda I
(with repeats)

CODA

The

Fm7

ra - di - o played that for - got - ten song.
news - man sang his same song.

Bren - da Lee is com - in' on strong.
One more ra - dar lov - er is gone.

1

2

D.S.S. al Coda II

And the

CODA II

in the sky.

We've got a thing that's

called ra - dar

love, —

We've got a thing —

that's called ra - dar love. _

N.C.

E_b

p *cresc. poco a poco*

cresc.

F_m

f

ROCK AND ROLL HOOCHIE KOO

Words and Music by
RICK DERRINGER

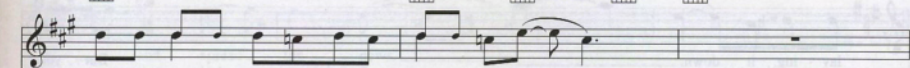
Bright Rock

Chords: F, B \flat /F, F, G, C/G, G, A

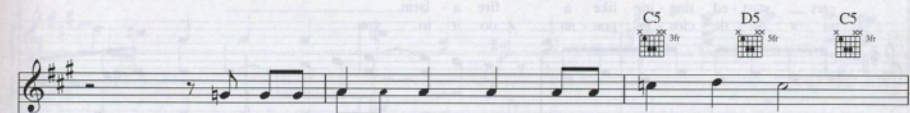
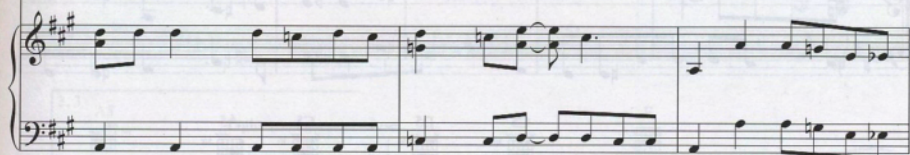
Chords: F, B \flat /F, F, C, G

Chords: A, E7

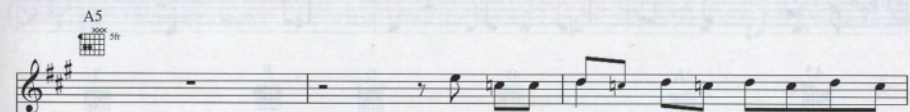
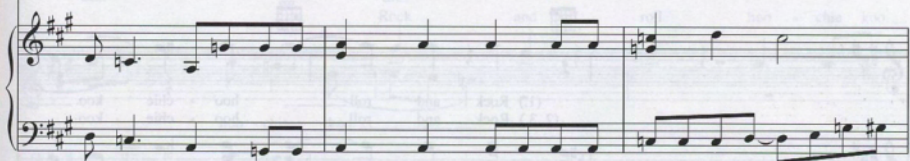
1 Mos -



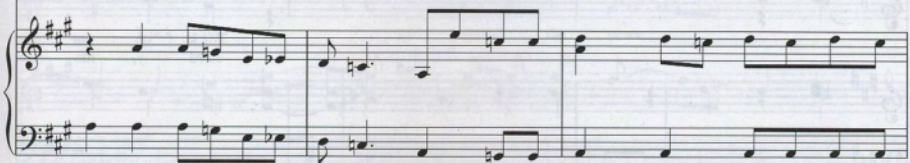
could - n't stop mov - ing when it first took hold. _____
 qui - tos start - ed buzz - ing 'bout this time of year. _____
 hope you all know what I'm talk - in' a - bout. _____



It was a warm spring night at the old town hall.
 I'm go - ing out back, said she'll meet me there.
 The way they wig - gle that thing real - ly knocks me out.



There was a band called "The Jok - ers," they were
 We were roll - ing in the grass that grows be -
 Get - tin' high all the time, hope you





lay - ing it down. But you
hind the barn when
all are, too. my
Come



know I'm nev - er gon - na lose that funk - y sound.
ears start - ed ring - ing like a fire a - larm.
on a lit - tle clos - er, gon - na do it to you.



(1.) Rock and roll hoo - chie koo.
(2.,3.) Rock and roll hoo - chie koo.



Rock and roll hoo - chie koo.
Truck on out
Lord - y, ma -



and ma, spread the news.
light my fuse.

2, 3



Light my fuse.

F

Rock and roll

Rock and roll



Rock

and

roll

hoo - chie koo.

hoo - chie koo.

hoo - chie koo.

F



To Coda

Truck on out and spread the news.

Truck on out and spread the news.

E7

Spoken: Yeah, did somebody say, "Keep on rockin'?"

A5

5tr

Ow!

Guitar solo - ad lib.

Play 3 times

C5

D5

C5

A5

C5

D5

D.S. al Coda

C5

CODA

A5

5tr

Rock

and

roll

hoo -

chie

koo. —

F



C



G



A5



Rock

and

That I'm tired of pay - in' dues.

F



C



G



roll

hoo - chie koo.

Done said good - bye to all my blues.

A5



Rock

and

roll

hoo - chie koo.

F



Lord - y, ma - ma,

G



light my fuse.

A5



Ooh.

rall.

ROCK AND ROLL IS HERE TO STAY

Words and Music by
DAVID WHITE

Moderate Rock tempo

G6

mf

The piano introduction consists of two staves. The right hand plays a continuous eighth-note chord pattern in G major (G, B, D, F#). The left hand plays a simple eighth-note bass line (G, B, D, G).

G

Rock, Rock, Rock, oh, ba - by,

The first vocal line is on a single staff. It begins with a whole rest, followed by a half note G, a half note B, and a half note D. The lyrics 'Rock, Rock, Rock, oh, ba - by,' are written below the notes.

Em

Rock, Rock, Rock, oh, ba - by, Rock, Rock,

The second vocal line continues the melody. It starts with a whole rest, followed by a half note G, a half note B, and a half note D. The lyrics 'Rock, Rock, Rock, oh, ba - by, Rock, Rock,' are written below the notes.

D7

Rock, oh, ba - by, Rock, Rock, Rock, oh, ba - by.

The third vocal line continues the melody. It starts with a whole rest, followed by a half note G, a half note B, and a half note D. The lyrics 'Rock, oh, ba - by, Rock, Rock, Rock, oh, ba - by.' are written below the notes.



Rock and roll is here to stay, — it will nev - er die. —
 Rock and roll will al - ways be, — I dig it to the end. —
 If you don't like rock and roll, — think what you've been miss -

G7

C9

— in', — but It was meant to be that way, —
 — It - 'll go down in his - to - ry, —
 if you like to bob and stroll, —

G

D7

though I don't know why. — I don't care — what
 just you watch, my friend. — Rock and will
 come a - round and lis - ten. — Let's all start — to



peo - ple say, — rock and roll is here to stay. —
 al - ways be, — it' - ll go down in his - to - ry. —
 have a ball, — ev - 'ry - bod - y rock and roll. —



To Coda

We don't care what peo - ple say, — rock and roll is
 Rock don't roll will al - ways be, — it' - ll go down in
 We don't care what peo - ple say, — rock and roll is

1



2



here to stay. — his - to - ry. — Ev - 'ry - bod - y

rock! Ev - 'ry - bod - y rock!

G7

Ev - 'ry - bod - y rock! Ev - 'ry - bod - y

C9 G

rock! Rock on.

D7 C7

Ev - 'ry - bod - y rock! Ev - 'ry - bod - y rock and roll.

G Am7 G Am7 G

G7

Ev - 'ry - bod - y rock and roll. _____ Ev - 'ry - bod - y

C9 G6

rock and roll. _____ Ev - 'ry - bod - y rock and roll. _____

D7 C7

Rock on,

G D7 G D.S. al Coda

ev - 'ry - bod - y rock and roll.

CODA G

here to stay. _

ROCK THE CASBAH

271

Words and Music by JOE STRUMMER,
MICK JONES and TOPPER HEADON

Moderately fast

Dm7

Am

G

Em7

Fmaj7

mf

1 Em7 Am/C

2 Em7 Am/C

Am7

Now the king told the boo-gie men,
or - der of the pro - phet,
king called out his jet fight-ers,

you have to let that ra - ga drop. ____
we ban that boo-gie sound. ____
he said, "You bet - ter earn your pay. ____

The
De -
Drop your

Am7

Em7

G7

oil down the des-ert way
gen - er - ate the faith - ful
bombs be-tween the min - a - rets

has been shak - in' to the top. ____
with that cra - zy Cas - bah sound. ____
down the Cas - bah way. ____

ROCK THE CASBAH

Dm7 Am7 Em7

The sheik, he drove his Ca - di - lac. He went a -
 But the Bed - ou - in, they brought out the e - lec - tric cam - el drum. The
 As soon as the sha - reef was chauf - fered out - ta there, the

G7 Dm7 Am7

cru - in' down the ville. The muez - zin was a stand - ing
 lo - cal gui - tar pick - er got his gui - tar pick - ing thumb. As soon as the sha - reef had
 jet pi - lots tuned to the cock - pit ra - dio blare. As soon as the sha - reef was

Em7 Fmaj7

cleared the square, on the ra - di - a - tor grille. Sha -
 outta their hair, the they be - gan to wail.
 jet pi - lots wailed.

Dm7 Am7 G7 Em7 Fmaj7

reef don't like it. Rock - in' the Cas - bah.

Em7

Am/C

Dm7

Am7

G7

Rock the Cas - bah. Sha - reef _____ don't like it. _____

Em7

Fmaj7

To Coda

1 Em7

Am/C

2 Em7

Am/C

Rock-in' the Cas - bah. Rock the Cas - bah. By Rock the Cas - bah. Now,

Am7

o - ver at the tem - ple, oh, they real - ly pack 'em in.

The in crowd say it's cool

to dig this

chant - ing thing. But as the wind changed di - rec - tion

and the tem - ple band took five, the

crowd caught a wiff — of that cra - zy Cas - bah

jive. Sha - reef — don't like it.

Fmaj7

G7

Am7

Dm7

Am7

G7

Em7 Fmaj7 Em7 Am/C Dm7

Rock-in' the Cas - bah. Rock the Cas - bah. Sha - reef _____ don't like it. _____

Am7 G7 Em7 Fmaj7 Em7 Am/C D.S. al Coda

Rock-in' the Cas - bah. Rock the Cas - bah. The

CODA

Em7 Am/C Dm7

Rock the Cas - bah. Sha - reef _____ don't like it. _____

Am7 G7 Em7 Fmaj7 Em7 Am/C Repeat and Fade

Rock-in' the Cas - bah. Rock the Cas - bah. Sha -

SHE WORKS HARD FOR THE MONEY

Words and Music by DONNA SUMMER
and MICHAEL OMARTIAN

Moderately bright beat

mf

Am G Am G Am G Am

G F G F G F G Dm7

Em7 Am G Am Gm Am G Am

She works hard _

for the mon - ey. So hard _

G F G F G F G Dm7
 for it, hon-ey. She works hard — for the mon-ey, so you

Em7 Am G Am G Am G Am
 bet - ter treat her right. — She works hard —

G Am G Am G Am G F G F
 — for the mon-ey. So hard — for it, hon-ey.

G F G Dm7 Em7
 She works hard — for the mon-ey so you bet - ter treat her right. —

Am G Am G Am G Am G/A Am

O - net - ta there in the cor -
 Twen - ty - eight - years have come -

G/A Fmaj7 G/F Fmaj7 G/F

- ner stands and she won - ders where she is. And it's strange.
 and gone and she's seen a lot of tears. Of the ones -

D7sus D7 E7sus E7 Am G Am G

to her some peo - ple seem to have ev - 'ry - thing.
 who came in, they real - ly seem to need her there.

Am G Am G/A Am G/A

Nine a. m. on the ho - ur hand and she's wait -
 It's a sac - ri - fice work - ing day to day for lit - tle

Am/G G Am/G G 1 Fmaj7 G/F Am/E

- ing for the bell. And she's look - ing real pret-ty just
mon-ey just tips for pay. But it's worth.

E Am G Am G Am G Am

wait - ing for her cli - en - tele. She works hard


2 Fmaj7 G/F Am/E E Am G Am G

it all just to hear them say that they care.


Am G Am G Am G Am G Am

She works hard for the mon-ey. So hard













for it, hon - ey. She works hard — for the mon - ey so you













bet - ter treat her right. —




She al - read - y knows — she's seen her bad —






— times.




She al - read - y knows — these are the









good times.




She'll nev - er sell out. — She nev - er will, —




not for a dol - lar bill. She works hard —

D.S. and Fade

SHOW ME THE WAY

Words and Music by
PETER FRAMPTON

Moderately

Chord diagrams for guitar are provided for the following chords: D, Dmaj7, Bm, Bb6, and C.

The score is written for piano (pf) and includes a vocal line. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked "Moderately".

The piano accompaniment consists of two systems of four measures each. The first system is marked *mf*. The second system is marked *mf*. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and eighth-note patterns.

The vocal line begins in the third system, marked with a first ending bracket. The lyrics are:

I won - der how you're feel - ing. There's
I can see no rea - son. You're

The vocal line continues in the fourth system, marked with a second ending bracket. The lyrics are:

I won - der how you're feel - ing. There's
I can see no rea - son. You're

Dmaj7 **Bm**

ring - ing in my ears, and no one to re - late
 liv - ing on your nerves, when some - one drops a cup,

Bb6 **C**

to 'cept the sea. I'm
 and I sub - merge.

D **Dmaj7**

Who can I be - lieve in? I'm kneel - ing on the floor.
 swim - ming in a cir - cle; I feel I'm go - ing down.

Bm

There has to be a force; who do
 There has to be a fool to play

SHOW ME THE WAY

Bb6

A7sus

I phone? - my part. - The stars a - round me shin -
Well, some - one thought of heal -

G

ing, } but all I real - ly want - to know: - Oh, won't
ing, }

Bm

G

you - show me the way, ev - 'ry day? -

Bm

I want you; - show me the

1

G  G/A  3fr D  Dmaj7 

way. _____



Bm  Bb6  C  2 G 

Well, way. Oh, _____ I want



Bm  G  G/A  3fr

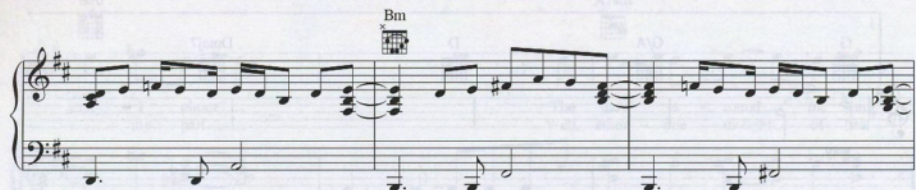
you _____ day af - ter day, _____ yeah. _____



D  Dmaj7 



Bm



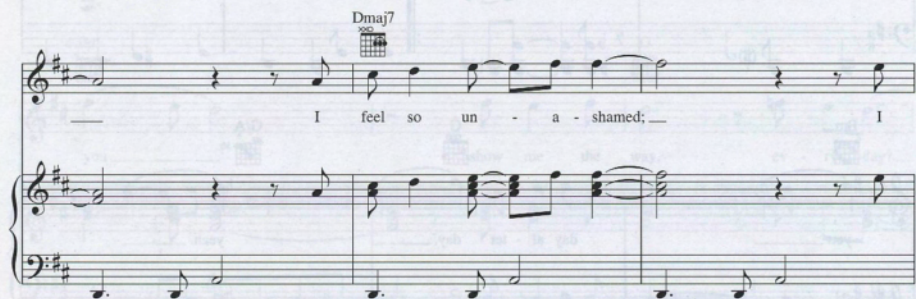
Bb6

C

D

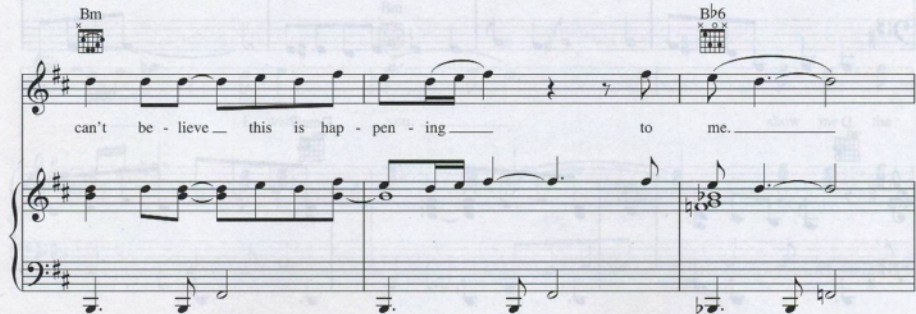


Dmaj7



Bm

Bb6



A7sus

I watch you when you're sleep - ing;

well then I —

G

Bm

— want to take — your love. —

Oh, won't

you —

G

Bm

show me the way,

ev - 'ry day? —

I want

you; —

G

show me the way.

One more time! —

I want

Bm G

you _____ day af - ter day. _____

Bm

Yeah, I want you _____ day af - ter

G G/A D

day, _____ hey, _____ hey, _____

Dmaj7 Bm Bb6 C D

rit.

SURFIN' U.S.A.

289

Words by BRIAN WILSON
Music by CHUCK BERRY

Solid shuffle beat

mf

G7

C

N.C.

If ev - 'ry - bod - y had an o - cean a - cross the U. S. A. _____
route we're gon - na take real soon. _____

C

G7

Then ev - 'ry - bod - y'd be surf - in' _____
We're wax - in' down our surf - boards, _____

C

like Cal - i - for - ni - a. You'd see them wear - in' their _____
we can't wait for June. We'll all be gone for the _____

F **C**

bag - gies, huar - a - chi san - dals too, A bush - y bush - y blonde
 sum - mer, we're on sa - fa - ri to stay. Tell the teach - er we're

G7 **C**

hair - do, surf - in' U. S. A.
 surf - in', surf - in' U. S. A.


G7

— You'll catch 'em surf - in' at Del Mar, Ven - tu - ra Coun - ty Line, —
 — At Hag - gar - ty's — and Swam - i's, Pac - if - ic Pal - i - sades, —



C **G7**

San - ta Cruz and Tress - els, —
 San O - no - fre and Sun - set, —


STILL THE SAME





 Aus - tra - lia's Nar - a - bine. All o - ver Man -
 Re - don - do Beach, L. A. All o - ver La

 hat - tan and down Do - he - ny way.
 Jol - la, at Wai - a - me - a Bay.



 Ev - 'ry - bod - y's gone surf - in', surf - in' U. S. A.

1 
 2 

 We'll all be plan - nin' out a

STILL THE SAME

Words and Music by
BOB SEGER

Moderately, with a beat

C
x o o

Em
o o o

mf

1 **G**
o o o

2 **G**
o o o

You

C
x o o

Em
o o o

al - ways won, — ev - 'ry time you placed a bet. —
al - ways said — the cards would nev - er do you wrong. —
Instrumental

G
o o o

C
x o o

You're still damn good; — no one's got - ten to you yet. —
The trick, you said, — was nev - er play the game too long. —

Em G F

Ev - 'ry time —
gam - bler's share; — the
There you stood; —

End Instrumental

G C E

they were sure they had you caught, —
 on - ly risk that you would take, —
 ev - 'ry - bod - y watched you play. —

you were quick - er than they thought, —
 the on - ly loss you could for - sake, —
 I just turned and walked a - way. —

Am

Dm

G

To Coda

the You'd just turn your back and walk, _
on - ly bluff you could - n't fake, _
I had noth - ing left to say, _

1 2

C

You And you're still the same. — 1

E A

caught up with you yes - ter - day. — Mov - in' game to game; —

Dm G

no one stand - in' in your way. —

C E

Turn - in' on the charm — long e - nough to get you by. —

A **Dm**

You're still the same. —

G

You still aim high. —

D.S. al Coda

CODA **C**

And you're still the same. —

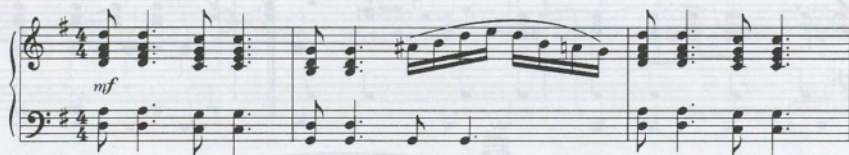
Em **G** **Repeat and Fade**

And you're still the same. —
 Mov - in' game to game. —
 Some things nev - er change. —
 And you're still the same. —

SWEET HOME ALABAMA

Words and Music by RONNIE VAN ZANT,
ED KING and GARY ROSSINGTON

Moderately slow



Verse

D




C

G

1. Big wheels keep on turn-ing

Car-ry me home to see my kin.

Sing - ing songs a - bout the south - land




I miss 'ole' 'bam - y once a - gain — (And I think it's a sin.)








Verse

2. Well, I heard Mis - ter Young sing a -

bout her. Well, I heard ole Neil — put her

down. Well, I hope Neil Young will re -

SWEET HOME ALABAMA





mem - ber A south - ern man don't need him a -





Chorus round an - y - how — Sweet home Al - a -





bam - a, Where the skies are so






blue, Sweet home Al - a - bam - a

D **C** **G**

Lord, I'm com - ing home to you.

Verse **D** **C** **G** **F** **C**

3. In Bir - ming - ham they love the Gov' - nor. Boo! boo!

boo! Now we all did what we could do. — Now Wa - ter - gate does not

G **D** **C**

both - er me. Does your con - science both - er

Chorus

you? (*Tell the truth.*) Sweet home Al - a - bam - a,

Where the skies are so blue, Sweet home Al - a -

bam - a Lord I'm com-ing home to you.

D. S.

ADDITIONAL LYRICS

Verse 4. Now Muscle Shoals has got the Swampers
 And they've been known to pick a tune or two
 Lord they get me off so much
 They pick me up when I'm feeling blue
 Now how about you.

Repeat Chorus and Fade

THRILLER

301

Words and Music by
ROD TEMPERTON

Moderately bright

Chord progressions: C#m, E, F#, C#m7

Chord progression: F#7

It's close to mid night, and
You hear the door slam and
They're out to get you. There's

C#m7

some - thin' e - vil's lurk - in' in the dark.
 re - al - ize there's no - where left to run.
 de - mons clos - in' in on ev - 'ry side.

F#7

Un - der the moon light you
 You feel the cold hand, and
 They will pos - sess you un -

C#m7

see a sight that al - most stops your heart. You try to scream,
 won - der if you'll ev - er see the sun. You close your eyes,
 less you change that num - ber on your dial. Now is the time

F#7

but ter - ror takes the sound be - fore you make -
and hope that this is just i - mag - i - na -
for you and I to cud - dle close to - geth -

C#m7

4tr

it. _____ You start to freeze -
tion. _____ But all the while, -
er. _____ All through the night -

F#7

as hor - ror looks you right be - tween the eyes. -
you hear the crea - ture creep - in' up be - hind. -
I'll save you from the ter - ror on the screen. -







You're par - a - lyzed. 'Cause this is
 You're out of time. 'Cause this is
 I'll make you see that this is






thrill - er, thrill - er, thrill - er, and
 thrill - er, thrill - er, night, There
 thrill - er, thrill - er, night, 'cause

no one's gon - na save you from the beast a - bout to strike. You know, it's
 ain't no sec - ond chance a - gainst the thing with for - ty eyes. You know, it's
 I can thrill you more than an - y ghost would dare to try. Girl, this is

C#m 4fr E F# C#m7 4fr
 thrill - er, — thrill - er night. You're
 thrill - er, — thrill - er night. You're
 thrill - er, — thrill - er night, so

F#7 To Coda 1 A7 F#7 A/B
 fight - ing for your life — in - side a kill - er thrill - er to -
 fight - ing for your life — in - side a
 let me hold you tight — and share a

C#m7 4fr
 night.

2

A7 F#7 A/B C#m7 E F#7

kill - er thrill - er to - night.

8vb.

Amaj9

Night crea - tures call and the dead start to walk in their

B C#m7

mas - quer - ade. There's

E/B

no es - cap - in' the jaws of the a - lien this

A#m7b5

time. This is the end of your

G#7sus

life.

D.S. al Coda

CODA

kill - er dill - er, chill - er, thrill - er here to - night.

'Cause this is thrill - er,

thrill - er night, girl, I can thrill you more - than an - y ghost -

would dare to try. Thrill - er,

thrill - er night, so let me hold you tight - and share a

A7 F#7 A/B C#m

kill - er, thrill - er.

C#m

I'm gon - na thrill you to - night. 1. (See spoken lyrics)

A/C# B/C#

1-3 4

F[♯]/C[♯] F[♯]/C[♯]

I'm gon - na thrill you to - night, —

C[♯]m A/C[♯]

I'm gon - na thrill you to - night. —

B/C[♯] F[♯]/C[♯]

I'm gon - na thrill you to - night. —

C[♯]m A/C[♯]

2. (See spoken lyrics)

1-3
B/C#
F#/C#

4
F#/C#
N.C.

Spoken Lyrics

1. Darkness falls across the land.
The midnight hour is close at hand.
Creatures crawl in search of blood
To terrorize y'all's neighborhood.
And whosoever shall be found
Without the soul for getting down
Must stand and face the hounds of hell
And rot inside a corpse's shell.
2. The foulest stench is in the air,
The funk of forty thousand years,
And grizzly ghouls from every tomb
Are closing in to seal your doom.
And though you fight to stay alive,
Your body starts to shiver,
For no mere mortal can resist
The evil of a thriller.

TAKIN' CARE OF BUSINESS

Words and Music by
RANDY BACHMAN

With a steady beat

Chord symbols: C7, Bb7, F7

mf

1 2

Chord symbols: C7, C7, C7

They get up ev - 'ry morn - in' from the
eas - y as fish - in', you could

Chord symbols: Bb7, F7

'larm a clock's warn - in', take the eight fif - teen in - to the
be a mu - si - cian any if you can make sounds loud or

C7

cit - y. mel - low. There's a whis - tle up a - bove and peo - ple
Get a sec - ond - hand gui - tar chanc - es

Bb7

F7

push - in', peo - ple shov - in' and the girls get in with who try to look
are you'll go far. If you get in with the right bunch of

C7

pret - ty. fel - lows. And if your train's on in' time, you can
see you hav - in' fun, just a

TAKIN' CARE OF BUSINESS

Bb7

F7

get to work by nine, and start your slav - in' job to get your
ly - in' in the sun. Tell them that you like it this way. ...

C7

pay. If you ev - er get an - noyed look at
— It's the work that we a - void and we're

Bb7

F7

me, I'm self - em - ployed, I love to work at noth - in' all day. ...
all self - em - ployed. We like to work at noth - in' all day. ...

C7

And I've been } tak - in' care of busi - ness,
 And we've been }

Bb7 **F7**

ev - 'ry day. — Tak - in' care of busi - ness,

C7

ev - 'ry way. { I've } been tak - in' care of busi - ness.
 { We }

Bb7 **F7** **To Coda**

It's all mine. — Tak - in' care of busi - ness and

C7

{ work - in' o - ver - time, work - out. }
{ work - in o - ver - time. }

Bb7 **F7** **C7**

Bb7

F7 **C7** **C7**

1 2

There's work

N.C.

Woo. _____

Spoken: Alright! Ow!

C F Eb 3tr Bb C

F Eb 3tr Bb C F Eb 3tr

Spoken: Take good care of my

Bb C F Eb 3tr Bb

business when I'm away every day. Woo. They

D.S. al Coda (Lyric 1)

CODA

ev - 'ry way. _ Tak - in' care of busi - ness. It's all mine. _ Tak -

C5 **Bb5** **F5**

- in' care of busi - ness and work - in' o - ver - time. Tak - in' care of busi - ness.

C5 **C7**

Tak - in' care of busi - ness. We been tak -

Bb7 **F7** **C7**

Repeat and Fade

- in' care of busi - ness. We been tak - Work - in' o - ver - time.

Bb7 **C5**

Optional Ending

UNDER THE BOARDWALK

Words and Music by ARTIE RESNICK
and KENNY YOUNG

Moderately, with a beat

mp

G

Oh, when the sun park beats down and burns the
you hear the hap - py

D7

tar sound up on the roof, And your
of a car - ou sel, You can

shoes get so hot taste you wish your tired feet were fire
al - most hot taste the hot your dogs and french fries

G **C**

proof, they sell. Un - der the board board - walk, -
Un - der the board - walk, -

mf

down by the sea, yeah, On a
down by the sea, yeah, On a

D7 **G**

blan - ket with my ba - by's where I'll be.
blan - ket with my ba - by's where I'll be.

Em

(Un - der the board - walk) Out of the sun (Un - der the

UNDER THE BOARDWALK

D

board - walk) We'll be hav - in' some fun (Un - der the

Em

board - walk) Peo - ple walk - in' a - bove (Un - der the

D

board - walk) we'll be fall - in' in love Un - der the (un - der the

Em

board - walk, board - walk, board - walk, board - walk.

From the Instrumental

mp

1, 2 3

walk. walk. walk. walk.

WALK THIS WAY

Words and Music by STEVEN TYLER
and JOE PERRY

Moderately fast Rock

N.C.

mf

R.H.

A5



C5



Back - stroke lov - er al - ways hid - in' 'neath the cov - ers till I
See - saw swing - er with the boys in the school and your
School - girl sweet - ies with a class - y, kind - a sass - y lit - tle
See - saw swing - er with the boys in the school and your

talked to your dad - dy, he say; he said, "You
feet fly - in' up in the air, sing - in',
skirts climb - in' way up their knees; there was
feet fly - in' up in the air, sing - in',

ain't seen noth in' till you're down on a muf - fin, then you're
 "Hey, did - dle, did - dle," with your kit - ty in the mid - dle of the
 three young la - dies in the school gym lock - er when I
 "Hey, did - dle, did - dle," with your kit - ty in the mid - dle of the

sure to be a - chang - in' your ways." I meet a
 swing no - ticed like you did - n't care. So I
 swing like you was look - in' at me. I was a
 like you did - n't care. So I

cheer - a lead - er, was a real young bleed - er; oh, the
 took a big chance at the high school dance with a
 high school los - er, nev - er made it with a
 take a big chance at the high school dance with a

times I could rem - i - nisce, 'cause the
 miss - y who was read - y to play. Was it
 boys told me some - thin' I missed. Then my
 miss - y who was read - y to play. Was it

best things of lov - in' with her sis - ter and her cous - in on - ly
 me she was fool - in', 'cause she knew what she was do - in' when I
 next door she was neigh - bor with a daugh - ter had she fa - vor, so I
 she was fool - in', 'cause she knew what she was do - in' when I

start - ed with a lit - tle kiss — like this.
 knew love was here to stay —
 gave her just a lit - tle kiss — like this.
 knew love was here to stay —

1, 3 A5

NC.

NC.

A5  Str 2,4  C

when she told me to } walk this way, —
She told me to }



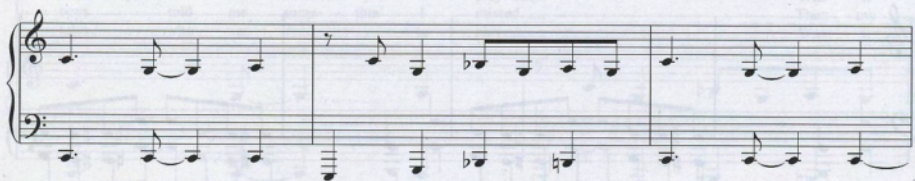
F7  1-3

walk this way, —



4 C5  Str

— and just gim - me a kiss.

WALKING IN MEMPHIS

A5

5b

To Coda

like this!

N.C.

A5

5b

D.S. al Coda

CODA








N.C.

Repeat and Fade

WALKING IN MEMPHIS

Words and Music by
MARC COHN

Moderately fast















mf

Put on my blue suede shoes and I

board - ed the plane. Touched down in the land of the

Del - ta Blues in the mid - dle of the pour - ing rain.

G5

C5

A5

F5

G5

C5



W. _____ C. Han - dy, won't you look down o - ver me? _
(dou - ble - u -)

A5

F5

G5

C5

A5

F5



Yeah, I've got a first - class tick - et but I'm as

G5

C5

Am

F

G

C



blue as a boy can be. Then I'm walk - ing in Mem - phis.

Am

F

G

C

Am



Was walk - ing with my feet ten feet off of Beale. Walk - ing in Mem -

WALKING MEMPHIS

F G C Am F G

- phis, but do I real - ly feel the way I feel? -

F5 Gsus F5 C/E Dm F5 Gsus F5

Saw the ghost of El -

C/E Dm F5 Gsus F5 C/E Dm F5

- vis on Un - ion Av - e - nue, fol - lowed him up

Gsus F5 C/E Dm F5 Gsus F5

to the gates of Grace - land, then I watched him walk right through. -

C/E Dm C/E F5 Gsus C Am F5

Now se - cur - i - ty, they did not see him; they just

Gsus C Am F5 Gsus

hov - ered 'round his tomb, but there's a pret - ty lit - tle thing - wait -

C Am F5 C

ing for the King - down in the Jun - gle Room. When I was walk - ing in Mem -

F G C Am F G Am7

- phis I was walk - ing with my feet ten feet off of Beale. -



Walk - ing in Mem - phis but do I real - ly



feel the way — I feel? —



They've — got cat - fish on the ta -



ble; — they've — got

C7sus C7 C7sus

gos - pel in the air,

Suddenly slowly, freely

C E7 F7

and Rev - er - end Green be glad to see you when you

F#dim G7

have - n't got a prayer, but

F5 G5 C5 A5 F5

boy, you've got a prayer in Mem - phis.

a tempo



Now Mu - ri - el plays - pi - an - o



ev - 'ry Fri - day at the Hol - ly - wood, — and they



brought me down — to see her and they asked me if I would, —



— well, do a lit - tle num - ber, and I —

F G7sus C Am F G

— sang with all my might. She — said, “Tell — me, are you a Chris-

C Am7 F5 C

- tian, child? — and I — said, “Ma’am I am — to - night.” Walk - ing in Mem-

F G C Am7 F G

- phis. I was walk - ing with my feet ten feet off of Beale —

Am F G C Am7

Walk - ing in Mem - phis, but do I real - ly

1

F C/E Dm C Am7

2

F G F5

feel the way I feel? Walk - ing in Mem - feel the way I feel?

G5 C5 A5 F5 G5 C5 A5 F5

Put on my blue suede shoes and I board - ed the plane.

G5 C5 A5 F5 G5 C5

Put on my blue suede shoes and I board - ed the plane.

A5 F5 G5 C5 A5 F5

Touched down in the land of the Del - ta Blues in the

G5 C5 A5 F5 G5 C

mid - dle of the pour - ing rain. Touched down in the land of the

rit.

Am F G F5 G5 C5

Del - ta Blues in the mid - dle of the pour - ing rain.

a tempo

A5 F5 G5 C5 A5 F5

G5 C5 A5 F5 Gsus G C

WHATEVER GETS YOU THROUGH THE NIGHT

Words and Music by
JOHN LENNON

Moderately Fast

Guitar Tacet

What-ev-er gets you thru' the

night
life
light

'sal - right, —
'sal - right, —
'sal - right, —

It's your mon-ey or your life
Do it wrong or do it right
Out the blue or out of sight

'sal - right, —
'sal - right, —
'sal - right, —

'sal - right, —
'sal - right, —
'sal - right, —

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G **Em** **D**

right. — Don't need a sword to cut thru' flow - ers, —
 right. — Don't need a watch to waste your time, —
 right. — Don't need a gun to blow your mind, —

C **G**

Oh no — oh no — What-ev - er gets you thru' your

1. Guitar Tacet

2. **Em** **A7**

Solo

D7 **A7**

WHAT EVER GETS YOU

07 A7 D A7

Hold me dar - lin', come on lis - ten to __ me, I won't do __ you no

harm; Trust me dar - lin', come on lis - ten to __ me, come on lis - ten to __ me, come on

lis - ten, __ lis - ten. _

Solo

C G

D.S. (no repeat) fade on last Instrumental section

Guitar Tacet

Fade last time - - - - - What - ev - er gets you to the

The musical score is written for guitar and piano. It begins with a guitar introduction in the key of D major (two sharps). The first system contains the first line of the vocal melody and piano accompaniment. The second system continues the vocal melody and piano accompaniment. The third system features a guitar solo section marked 'Solo' and 'Guitar Tacet'. The fourth system concludes the piece with a fade-out instruction. Chord diagrams for 07, A7, D, C, G, and Em are provided for the guitar part.

WRAPPED AROUND YOUR FINGER

Music and Lyrics by
STING

With movement

Play 4 times



You con - sid - er me the young ap -
I have on - ly come here seek - ing know -



- pren - tice -
- ledge,

caught be - tween the Scyl - la and Char -
things they would not teach me of in



-ibdes. col lege. Hyp - no - tized by you if I should
I can see the des - ti - ny you



lin ger sold Star - ing at the ring a round your
turned in to a shin - ing band of



fin ger gold. I'll be wrapped



a - round your fin ger I'll be wrapped




a - round your fin - ger.






f *p*






To Coda





Me - phi - sto - phe - les is not your name

mp



I know what you're up to just the same



I will listen hard to your tuition,



you will see it come to its fruition.



D.S. al Coda

CODA



De-vil and the deep blue sea be hind
I will turn your face to a bast

Fmaj7



G



Dm9



Em7

me,
ster,Va-nish in the air you'll ne- ver find
then you'll find your ser- vant is your mas-

1 Fmaj7



2 Fmaj7



me.

ter.

G



Fmaj7



Play 3 times

You'll be wrapped a-round my fin-ger.

mf

Em



Dm7



Am



Em7



Repeat and Fade

*f**p*

WHEEL IN THE SKY

Words and Music by ROBERT FLEISCHMAN, NEAL SCHON
and DIANE VALORY

Moderate Rock

The musical score is written for piano and voice. It begins with a tempo marking of 'Moderate Rock'. The key signature has two flats (B-flat major), and the time signature is 4/4. The piano part includes chords: Dm, F, C, Dm, F, C, Dm, F, C, Bb. The vocal line includes the lyrics: 'Win - ter is here a - gain oh Lord I been try - in' to make it home'.

Chords: Dm, F, C, Dm, F, C, Dm, F, C, Bb

Lyrics:
Win - ter is here a - gain oh Lord
I been try - in' to make it home

have - n't been home in a year or more.
got to make it be - fore too long

I hope she holds on a lit - tle
Ooo I can't take this ver - y much

long - er.
long - er.

Sent a let - ter on a long sum - mer day
I'm stand - in' in the sleet and rain.

WHEEL IN THE SKY

made of sil - ver not of clay
Don't think I'll nev - er gon - na make it home a - gain.

ooo The morn - in' run - nin' down this dust -
The morn - in' sun is ris - in'

y road. it's kiss - in' the day. Ooo the

wheel in the sky keeps on turn - in' I

Dm F C

don't know where I'll be to - mor - row.

Dm F C

(1., 2.) Wheel in the sky — keeps on turn - in'
(3.) Wheel in the sky — keeps on me year - in'

G/B C Gm/Bb

whoa.

To Coda

1 Dm

2

G/B C Gm/Bb

N.C.

now, now, now, now, now, — for to - mor - row.

Dm

f

Guitar solo ad lib.

C Bb C

Play 3 times

Dm C Bb

D.S. al Coda

Oh the

CODA



Oh, the



wheel in the sky keeps on turn - in' I
wheel in the sky keeps on turn - in' I



Play 4 times

don't know where I'll be to mor - row.
don't know, I don't know I don't know.



Optional Ending



Repeat and Fade

Optional Ending

A WHITER SHADE OF PALE

Words and Music by KEITH REID
and GARY BROOKER

In a slow 4

Chord diagrams for guitar are provided above the staff. The notation includes treble and bass clefs, a 4/4 time signature, and a mezzo-forte (*mf*) dynamic marking.

Chord diagrams shown:

- C
- C/B
- C/A
- C/G
- F
- F/E
- Dm
- Dm/C
- G
- G/F
- Em
- G7
- C
- F
- G
- F/A
- G7/B
- C
- C/B
- Am
- C/G

Vocal lyrics:

We skipped the light — fan — dan — go, —
 She said, "I'm home — on shore — leave," —
 She said, "There is no rea — son,

F **F/E** **Dm7**

turned cart - wheels — 'cross the floor; —
 though in the truth we were at sea. —
 and in the truth is plain to see." —

G **G/F** **Em** **G7**

I was feel - ing kind of sea - sick,
 So I took her by the look - ing glass
 But I wan - dered through my play - ing cards

C **C/B** **Am** **Em**

the crowd called — out — for more.
 and forced her — to — a - gree,
 and would not — let — her be

F **Dm/E** **Dm7**

The room was hum - ming hard - er
 say - ing, "You must be the mer - maid
 one of six - teen ves - tal vir - gins



as the ceil - ing flew a - way.
 who took Nep - tune for a ride."
 who were leav - ing for the coast.



When we called out for an - oth - er drink
 But she smiled at me so sad ly
 And al - though my eyes were o - pen



the wait - er brought a tray.
 that my an - ger straight - way died.
 they might just as well been closed.

And so it



was _____ that la - ter _____

F **F/E** **Dm7**

as the mill - er told his tale, —

G **G/F** **Em** **G7**

that her face at first just ghost - ly turned a

C **F** **To Coda** **C** **G7**

whit - er shade of pale.

2 C **G7** **D.C. al Coda**

pale.

CODA C

pale.

YOU REALLY GOT ME

Words and Music by

RAY DAVIES

Moderately

Girl, See, See, you don't really got me go - ing, you got me
 don't ev - er set me free, I al - ways
 don't ev - er set me free, I al - ways

so I don't know what I'm do - ing.
 wan - na be by your side. wan - na be by your side.

Yeah, Girl, Girl, you real - ly got me now. You got me

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F Eb F Eb F Eb F Eb

so I can't sleep at night.

G F G F G F G F

Yeah, you real - ly got me now, you got me

G F G F G F G F

so I don't know what I'm do - ing. — Oh

C Bb C Bb C Bb C Bb

yeah, you real - ly got me now. — You got me

so I can't sleep at night. You real - ly got me. ____ You

real - ly got me. ____ You real - ly got me. ____

1 2 Oh, oh. ____

3

- ALL RIGHT NOW **FREE**
 AMERICAN PIE **DON McLEAN**
 BACK IN THE U.S.S.R. **THE BEATLES**
 BAD CASE OF LOVING YOU **ROBERT PALMER**
 BANG A GONG (GET IT ON) **T. REX**
 BARRACUDA **HEART**
 BEHIND BLUE EYES **THE WHO**
 BORN TO BE WILD **STEPPENWOLF**
 THE BOYS ARE BACK IN TOWN **THIN LIZZY**
 BROWN EYED GIRL **VAN MORRISON**
 CALIFORNIA GIRLS **THE BEACH BOYS**
 CELEBRATE **THREE DOG NIGHT**
 CENTERFOLD **J. GEILS BAND**
 CHANGES **DAVID BOWIE**
 COME SAIL AWAY **STYX**
 CROCODILE ROCK **ELTON JOHN**
 DON'T DO ME LIKE THAT
TOM PETTY AND THE HEARTBREAKERS
 DON'T FEAR THE REAPER **BLUE OYSTER CULT**
 DON'T YOU (FORGET ABOUT ME) **SIMPLE MINDS**
 DREAMER **SUPERTRAMP**
 DREAMS **FLEETWOOD MAC**
 EVERYBODY PLAYS THE FOOL, SOMETIME
THE MAIN INGREDIENT
 FAITH **GEORGE MICHAEL**
 FREE BIRD **LYNYRD SKYNYRD**
 GIMME SOME LOVIN' **THE SPENCER DAVIS GROUP**
 GOODBYE YELLOW BRICK ROAD **ELTON JOHN**
 HANG ON SLOOPY **THE McCOYS**
 A HARD DAY'S NIGHT **THE BEATLES**
 HEAVEN **BRYAN ADAMS**
 HEY JUDE **THE BEATLES**
 HIT ME WITH YOUR BEST SHOT **PAT BENATAR**
 I LOVE ROCK 'N ROLL **JOAN JETT & THE BLACKHEARTS**
 I WANT TO KNOW WHAT LOVE IS **FOREIGNER**
 I'M JUST A SINGER (IN A ROCK AND ROLL BAND) **THE MOODY BLUES**
 JOY TO THE WORLD **THREE DOG NIGHT**
 KARMA CHAMELEON **CULTURE CLUB**
 LADY MADONNA **THE BEATLES**
 LAY DOWN SALLY **ERIC CLAPTON**
 LAYLA **DEREK AND THE DOMINOS**
 LIGHT MY FIRE **THE DOORS**
 LIVIN' ON A PRAYER **BON JOVI**
 LONG TALL SALLY **LITTLE RICHARD**
 LOUIE, LOUIE **KINGSMEN**
 MAGGIE MAY **ROD STEWART**
 MONDAY, MONDAY **THE MAMAS & THE PAPAS**
 MORE THAN WORDS **EXTREME**
 MY SWEET LORD **GEORGE HARRISON**
 NIGHTS IN WHITE SATIN **THE MOODY BLUES**
 OWNER OF A LONELY HEART **YES**
 PRIDE (IN THE NAME OF LOVE) **U2**
 RADAR LOVE **GOLDEN EARRING**
 REELING IN THE YEARS **STEELY DAN**
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 ROCK AND ROLL IS HERE TO STAY **DANNY & THE JUNIORS**
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 WALKING IN MEMPHIS **MARC COHN**
 WHATEVER GETS YOU THROUGH THE NIGHT
JOHN LENNON WITH THE PLASTIC ONO
NUCLEAR BAND
 WHEEL IN THE SKY **JOURNEY**
 A WHITER SHADE OF PALE **PROCOL HARUM**
 WRAPPED AROUND YOUR FINGER **THE POLICE**
 YOU REALLY GOT ME **THE KINKS**



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